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LONDON, SATURDAY, APRIL 21, 1860.

LITERATURE

Memoirs of Major-General Sir Henry Havelock, K.C.B. By John Clark Marshman. (Longman & Co.)

BEATEN by time! has been the exclamation of many a gallant aspirant for fame, while, with triumph full in view, he has felt his last energies fail. Few, indeed, are they who without wealth and family influence attain a fair field early enough for the full development of their powers. A man may have large gifts from nature, but, as too often happens, before he can climb upon the 'vantage ground,' 'comes the blind Fury with the abhorred shears, and cuts the thin-spun life.' If any man doubt how hard it is to rise let him look at Havelock, the skilled, enthusiastic, heaven-born soldier, who at the age of forty-five might have gloriously accomplished at Kábul all that he died in effecting at Lucknow. He might, at the capital of Sháh Shujá, have preserved his country's fame untarnished, delivered a crowd of his countrywomen and their children from captivity, rescued an army from destruction; but a blind government had overlooked his qualifications for command, and had kept him subordinate where he ought to have been supreme.

How hard it was, even for Havelock, with his patience and acquiescence in the lot ordained for him, to see inferior men continually passing over his head, is manifest in a very great number of passages in his correspondence. He was a man whose abilities made him the fitting companion and friend of Talfourd, Grote, Thirlwall, and Julius Hare. From the moment of embracing the profession of arms he had "determined to master the principles of the military art. While others were enjoying the lazy leisure of the barrack, he was diligently employed in the study of Vauban, and Lloyd, and Templehoff, and Jomini. He read every military memoir within his reach. He examined the details of the most memorable battles and sieges, and the position and movements of the contending forces. He endeavoured in every case to ascertain the cause of failure and of success, and was not satisfied till he had discovered what he deemed the turning-point in every engagement." He soon had an opportunity of testing all he had learnt. In the Burmese War he had so distinguished himself, that he had been selected to proceed to Ava, and to receive the ratification of the treaty, by which, on the 24th of February, 1827, the King ceded to the English Government three great provinces, and engaged to pay an indemnity of one million sterling towards the expenses of a war which had cost us thirteen millions. But no sooner was the Burmese army broken up than Havelock's staff appointment ceased, and with no recognition of his services but the fillet of gold-leaf placed on his brow at the Court of Ava, he returned to his duty as a Lieutenant of Her Majesty's 13th regiment. Thus, this gifted man, at an age when Arthur Wellesley was in command of the army with which he won Assaye, was "entombed among the lieutenants of a regiment of foot." He had not the means of purchasing promotion, and for eleven long years he was chained to a round of duties which to any man less conscientious than himself, and as conscious of qualifications for higher things, would have been intolerably monotonous. At length, at the age of forty-three, Havelock was gazetted a Captain, and was appointed by Sir W. Cotton, who well knew his worth, his second aide-de-camp.

"Havelock was thus rescued from the uninteresting duty of commanding sixty men, and placed in a position, on the staff of his old commander, which afforded larger scope for his military talent." Enlarged, however, as his sphere thus became, it was miserably insufficient for the display of his powers. There is, in fact, nothing more distressing in the sad history of our Afghan disasters than that while Elphinstone, Shelton, and the other incapables were bringing down ruin on the gallant men entrusted to their command, such heaven-born generals as George Broadfoot, Eldred Pottinger, and Henry Havelock were compelled to look on at mistakes which their subordinate position prevented them from remedying. What Havelock could have done is well shown by Mr. Marshman in his narrative of the defence of Jalálábád, and in his account of the victory of Istálíf. With every respect for the chivalrous character of Sir Robert Sale, it is impossible not to feel that Havelock, equal to him in undaunted courage, was mentally his superior far. As regards Istálíf, the attack of which was directed entirely by Havelock, we cannot forbear telling an anecdote, which Mr. Marshman, with a discretion larger than was necessary, has omitted. The General who nominally commanded at the capture of the above-mentioned place, "not having sufficient confidence in his own military judgment, entrusted the entire management of the expedition to Havelock's superior skill," and himself, if report be true, sat quietly down beneath the shade of a graceful tree to a fine dish of fruit. When the fight was done, an officer, his steel bloody with spurring, galloped up and exclaimed, with all the generous excitement due to the occasion, "Istálíf is taken!"—"Taken—oh! indeed!" was the reply. "Pray, take—take a fig!"

When it is considered how often, during the thirty-five years that Havelock served in India, a master of strategy, such as he was, was required to direct our armies, it will not be thought that we have dwelt too long on what is really the great lesson inculcated by this book and by his life. On the one hand, men of genius may learn that golden opportunity, though long delayed, may come at last; and that, "cabinéd, cribbéd, confined" for years, they may spring at one bound to the pinnacle of fame, as did the Victor of Cawnpore. On the other hand, the nation ought to be warned by the speaking pages of this volume to look more narrowly into the merits of those who serve it, and to step beyond the pale of routine to choose its Generals. Ten years before the series of victories which made Havelock famous, Lord Hardinge had said, "If ever India should be in danger, the Government have only to place Havelock at the head of the army and it will be saved." The truth of that saying ought to have been elicited by the deliberate judgment of the Government,—not by, as it were, a fortuitous occurrence.

But there is also another ground for dwelling on the inappreciation under which Havelock so long suffered. His life has taken, and must always keep, a place in the English Plutarch. He has been enrolled upon the list of England's greatest Generals; and that being so, it will be asked, if not now, at least a few years hence, how it is that one moderate volume contains the record of all that is to be told of him. The answer is, that he was denied the opportunity which he so much coveted and so truly deserved—of making for himself an ampler chronicle. He ought to have filled a wider space in history: that he did not was England's misfortune—her loss far more than his.

And this leads us to consider what accessions to our previous store of information regarding Havelock are to be found in the volume before us. The publication of previous memoirs on the same subject, and the natural abatement of interest too intense to be long maintained, must, of course, greatly diminish the impression which Mr. Marshman's labour of love was calculated to make on the public. He has, therefore, to rely for the success of his venture on the ampler extent of his materials, on his literary skill in working them up, and on the greater authority with which he speaks. Of his possessing the two latter qualifications there can be no doubt; but we confess to some disappointment as to the amount of fresh information supplied in this latest and unquestionably best biography of the great General of the Indian Rebellion. In particular, we would gladly have accepted a larger fund of anecdote and of those characteristic sayings and doings which might have served to make the reader more intimately acquainted with the man. We notice, however, some things which strike us as in part or altogether new.

The circumstance which led to Havelock's abandonment of the law, in which profession his success had been so fondly anticipated, the constancy with which he met this his first severe disappointment, and the energy and determination with which he applied to his new profession of arms, as well as the account of his great mastery of the science of strategy, are all matters very interesting and instructive. Havelock's religious doubts, the influence that Col. James Gardner had in forming the serious part of his character, the tenacity with which he retained this, and his still earlier friendships, will be attractive to many readers. The just eulogium passed on his literary productions, entitled *Campaigns in Ava*, and *Personal Narrative of the Marches of the Army of the Indus*, will, it may be hoped, do much to rescue them from the undeserved oblivion into which they have fallen. It is also interesting to notice his first experiences and opinions regarding sipáhi troops. In the very first action in which he was engaged he says:—"After this my pioneers (Madráis) fiercely flung down the ladders, and would not budge, though I coaxed, harangued, and thrashed them by turns, all under the best fire our feeble enemy could keep up, and within pistol-shot of the work." Something of the same character crops up in the defence of Jalálábád, where relief was delayed by "the temper of the native troops, whose imaginations invested the Khyber defiles with every image of terror; and it was feared, therefore, that the attempt would be attended with no inconsiderable risk." A subsequent anecdote, however, shows how much depended with the sipáhis on the tact with which they were handled:—

"The 56th Native Infantry, who had been brigaded with H.M.'s 39th, were advancing on the enemy, but at so slow a pace as to exhaust the patience of Sir Hugh [Gough]. 'Will no one get that Sepoy regiment on?' he repeatedly exclaimed. Havelock offered to go, and riding up, inquired the name of the corps. 'It is the 56th Native Infantry.'—'I don't want its number,' replied he. 'What is the native name?'—'Lambourn-ke-pultun—Lambourn's regiment.' He then took off his cap, and placing himself in their front, addressed them by that name; and in a few complimentary and cheering words, reminded them that they fought under the eye of the Commander-in-Chief. He then led them up to the batteries, and afterwards remarked that 'whereas it had been difficult to get them forward before, the difficulty now was to restrain their impetuosity.' The field was bravely contested—our loss exceeded a thou-

sand men in killed and wounded—but the victory was complete, and it placed the crown of Scindia at our feet."

It is curious that this very regiment (the 56th) made part of the Náná's army, routed at Fathpúr, where in ten minutes "all conceit of fight was taken out of the mutineers," so unequal to themselves are soldiers under different leadership.

Interesting, too, is it to notice Havelock's opinion of Sir C. Napier. Meeting him at Lahor he says of him, "It is impossible to conceive, without seeing it, a frame so attenuated and shattered, and yet tenanted by a living soul, as this old soldier's. He speaks readily and fluently, and will, if spared, and again actively employed, shine more and more, in, I think, the second rank of commanders." But we pass on to a few things in which, as it appears to us, emendation is required. The omission of dates at the end of the fourth chapter and the beginning of the fifth, might, we think, lead the general reader into a misapprehension. The fourth chapter concludes with a very vivid and splendid description of the decisive battle of Gujará, which concluded the Punjáb campaign, and the next chapter opens with an account of Havelock's endeavours to join the army of the Punjáb and the reprimand which the Commander-in-chief thought fit to administer to Havelock, for what he was pleased to think over-zeal on that occasion. After reading the description of the termination of the campaign, it seems odd to find Havelock trying to join the victorious army, and it would be desirable to dovetail matters here a little more adroitly. The fact is, that Gujará was fought on the 21st of February 1849, as should have been mentioned, and on the 5th of that month, the 53rd Regiment to which Havelock had been just posted, was ordered to take the field, immediately to take part in the campaign. Havelock had started, therefore, before hearing of the abrupt conclusion of the war.

Again, in the account of the origin of the Persian War, it is said that, "in 1852, a Persian army was despatched against Herát, and the town and province were subjugated and annexed by proclamation to the Persian dominions." Here, we think, is an error. On the 7th of August, 1851, Col. Sheil announced that an expedition against Herát, then in contemplation, would lead to a rupture with his Government; but the city was not captured or even attacked on that occasion, and on the 25th of January, 1853, the Persian Government signed an agreement not to send troops thither unless Herát were attacked by a foreign force. It was on the 26th of October 1856 that the much-coveted city fell to Sultan Murád Mirzá, on a new expedition being organized and carried out. With regard, too, to the influence that Havelock's opinion of Outram had on the offer that was made to Sir James of the conduct of the campaign in the Persian Gulf we must express a doubt. It is extremely interesting, and speaks much in favour of both generals that Havelock should have entertained and expressed the excellent opinion he did of General Outram, but we believe the appointment of the latter to the Persian command was entirely an arrangement between the Chairman of Directors and the Board of Control.

Again, we think there is a little inaccuracy when it is said, at p. 273, that the power of the Peshwá was finally crushed at the battle of Khirkí. The attack of the Maráthas was certainly repulsed on that occasion, but a prince who loses 500 killed and wounded out of an army of 30,000 men, who marches off with his guns and baggage, and subsequently fights several severe actions, and who, when some

nine months afterwards he surrendered on favourable terms, was still at the head of a considerable army, can hardly be said to have been finally crushed. The point is of some importance, as several matters hinge upon it. In the first place, the representation of the Peshwá's utter prostration affects Sir J. Malcolm's reputation, as that general and diplomatist made it a ground of the liberal terms accorded to Báji Ráo that he had still powers to harm, when he surrendered peaceably. It also bears upon the question of the policy towards the Náná, which, in spite of Mr. Marshman's verdict, we still consider not the wisest. But the fact is, Mr. Marshman's views as regards the native princes are, in general, harsh. He is a strong Annexationist, and it strikes us as somewhat inconsistent that, holding such opinions, he should have recorded such an emphatic condemnation of the occupation of Afghanistan. Putting expediency out of the question, and looking only at the justice of the thing, there is scarcely anything that could be said against the occupation of Kábul, that might not be said with equal force against that of Oudh.

But we turn from political discussions, to notice a few private matters in Havelock's history. Here is an extract which shows the straits he was put to to provide for his family, and at the same time exhibits him as a looker-on in the gallery of English notables:—

"I have made two very interesting visits to London, the exciting cause in chief being my desire to do something for my son Joshua. The late reductions have so clogged the wheels of appointment and promotion at the Horse Guards, that I resolved to besiege the India House. I have personally asked the aid of eighteen of the directors. This is a pretty extensive canvass, and though I have got little but civil speeches, without the slightest promise of appointment, I am resolved, by God's blessing, to persevere. I was elected unexpectedly a member of the Senior United Service Club, and invited to meet Lord Gough, by whose side I had ridden in four general actions, at the banquet given him by the Court of Directors. I cannot describe to you my feelings at finding myself among so many old acquaintances, many of whom I had not seen for nearly thirty years, at the levée and at these two great dinners. There was also interest of another kind. In looking at the Duke of Wellington, and listening to his speech, nearly all that we have read of the ruined powers of Marlborough, after his first paralytic seizure, seemed to be realized. I never witnessed so affecting a spectacle of mouldering greatness. He is so deaf that he seemed to me to utter prolonged inarticulate sounds without being aware of it. He begins, but rarely concludes a sentence, and where he breaks off in a period, the spectator doubts from his manner whether he will commence another, or fall down apoplectic in the next effort to begin one. The Marquis of Anglesea spoke clearly and with a fine aristocratic intonation and emphasis. Lord Hardinge's voice was sonorous as a bell, and his few short sentences put you in full possession of all that he meant to say. At the London Tavern, Lord John Russell delivered himself in brief, slow, and measured periods, taking time to think as he spoke; it was a pleasure to listen to him. But when Sir Robert Peel arose, and began to wind forth his classical and persuasive words, easily, fluently, rhetorically, and energetically, you saw before you at once the man fitted to govern this great country, ever ready for every emergency, with a large and strong grasp of mind, and inward sense of superiority, calculated to subdue everything, but the prejudices of the pocket. You could hardly be restrained from exclaiming aloud, Why is not that man perpetual Prime Minister of England?"

It is only right to add, that Havelock was well treated by the Directors, as these further extracts will show. In them, too, we get a still

deeper insight into the *res angusta domi*, and sickening delay in promotion, which had almost deprived India of the man who threw the first gleam of light on the dark shadow of the Mutinies:—

"Personally I have much reason to be grateful for the usage I met with at the India House. Though a Queen's officer, my claim on the score of services was everywhere listened to with attention, and my name and career seemed to be more familiar to the bankers, merchants, civilians, and ship-captains of Leadenhall-street, than to the martinet and aristocratic soldiers of the Horse Guards, whose more immediate concern they were. Shepherd, to whom I was personally unknown, I must ever praise, for the handsome, disinterested way in which he took my case in hand. My success was after all a 'near thing.' The chairman had promised his last disposable cadetship to Conts Majoribanks, of the great banking shop in the Strand, and it was only through that gentleman's accepting for the youth he patronized an Indian navy appointment, that Shepherd could at last serve me. I shall ever look back on the period of my solicitation among the circular cells of the twenty-four with sentiments of gratitude for their consideration, and patient attention to my claims, even when they were unable to do anything to meet my wishes. * * I have had very serious thoughts of retiring altogether. The sale of my majority would only give me 5,000*l.*, and on the interest of this I could not live. But I might get from the regiment about 2,000*l.*, to retire on the full pay for life, to which privilege a limited number of old officers are admitted. I could just exist on it, shut out, of course, from all further hope of promotion or professional exertion; and in case of my death, my family would still be entitled to the same scale of pension, viz., 70*l.* per annum for Hannah, and 20*l.* to each of the three younger children till they reached the age of fourteen. To adopt this course may appear to be prematurely throwing up the game, but it is to be considered on the other side that the expense of my return to India will be considerable, and that the result might be, I will not say, death in harness in a few months, but the even more appalling alternative, as far as the interests of my family are concerned, of being compelled to return once more to England by absolute inability to work. I have no active disease of any kind, and eat, drink, sleep, and walk like a man of forty; but I have too good ground for fearing that the sun of India would at once bring back my nervous affections, which have been coaxed away by a change of climate, but not subdued. I trust I shall be guided to act aright. My frequent visits to the India House during the last year have made me pretty well acquainted with the leading men and the constitution of the Government. Shepherd, though only a ship captain of yore, brought forward by Sir Charles Forbes, is decidedly one of the best men of business among them, perhaps the best. The intervention of the Court, as a body, between the Ministers and India, is advantageous to the country as preventing party influences reaching it, saving the patronage from being entirely jobbed away for votes in parliament, and affording a chance of some knowledge of India being brought to the task of governing it. But the privileges of the proprietors of stock are a pure and unmixed mischief."

We must not omit to mention that there are passages in the correspondence now published which entirely remove the impression sought to be raised against Mr. Martin Gubbins for his so-called indulgences at Lucknow. It has been said that the General refused to partake of that gentleman's luxurious fare, which ought to have been shared among the starving soldiers. The whole thing turns out to be pure calumny. Havelock writes,—"The noble conduct of Mr. Gubbins I must next record. My head-quarters were established in the house of the late Mr. Ommamney. Gubbins sent to invite me and all my staff to come and live in his better house. To this I would not consent, but recommended to his care my two wounded officers, Col.

Tytler and Harry, and he has cared for them as if they were his children. I dine with him once a week, and he keeps me supplied with excellent sherry, without which it would have gone ill with me."

On the two vexed questions of the Victoria Cross awarded to Havelock's son, and the overruling of Sir J. Outram's proposal to halt in the Farid Bakhsh Palace on the evening of the 25th of September, Mr. Marshman delivers no opinion, leaving them to military critics. But we are glad to notice everywhere confirmation of the mutual esteem and unbroken friendship between Outram and Havelock. The expression of that friendship ceased only when, as Sir James came to visit his dying comrade, the last farewell was said, and Havelock with his last words exclaimed, "I have for forty years so ruled my life that when death came I might face it without fear." So closes the record.

Lucile. By Owen Meredith. (Chapman & Hall.)

'Lucile' is nearly as long as 'Aurora Leigh.' Like Mrs. Browning's striking production, it is a modern novel in verse; but Mr. Owen Meredith's verse is rhymed, and his metre one little favourable for either sentimental or sustained composition. The three opening lines will be felt as a shock by others besides ourselves:—

I hear from Bignor you are there. I am told
You are going to marry Miss Darcy. Of old,
So long since you may have forgotten it now, &c.

—We may frankly say that such a free and easy commencement by no means disposed us favourably to the tale to be entered on, nor to the writer's manner of telling it.—There is a hardihood which savours not so much of power as of self-disrespect, and this, we fancied, we were meeting on the threshold, and recoiled accordingly. Let us go on to say, no less frankly, that though the author of 'Clytemnestra' cannot be said to have made out his case so as to content us with the form selected, he has done more to reconcile us to it than we could have dreamed possible.—He has a real and musical command over versification, which enables him frequently to avoid pitfalls and press through perilous straits. There is much elegance in some of his descriptive passages; in his great scenes (of which more anon) a reality of emotion, under the spell of which the temerity of having chosen so familiar and frivolous a manner of utterance is forgotten. The tale will enchain those who take it up; if even they conceive that it might have been as well told in prose as in verse; and if even they object, so strongly as ourselves, to the lighter portions, on the same principle as made us regret the colloquialisms of Mrs. Browning's novel.

Surely (to illustrate this point for a moment) every art is not equally adaptable to every subject; though experimentalists now-a-days attempt to prove the contrary. Music cannot unthread the ins and outs of metaphysical discussion. One rope-dancer, in a century, like Hebe Caristi or Madame Saqui, can present the 'Siege of Saragossa' in mute action (or let us say, offer to the public what public sympathy accepts as such presentment); but such an example does not prove that the tight-rope is the arena for tragedy and thrilling emotion. It would give us no pleasure to see a Watteau party *à fresco*, painted in *fresco*, with figures heroic size;—nor to wear the roof of the Sistine Chapel in a ring, even supposing that some of the Hindustani miniature-painters, whose minuteness is indeed magical, could reduce that marvellous composition within the circumference of a split pea. Thus, to come to what has revived this train of thought, such a page as the following seems a blot in a book

of poetry, however fluent and dashing it might be found in a Strand burlesque:—

Cousin John. You received my last letter?
Lord Alfred. I think so. If not,
What then?
Cousin John. You have acted upon it?
Lord Alfred. On what?
Cousin John. The advice that I gave you—
Lord Alfred. Advice?—let me see?
You always are giving advice, Jack, to me.
About Parliament was it?
Cousin John. Hang Parliament! no,
The Bank, the Bank, Alfred! What Bank?
Lord Alfred. Heavens! I know
Cousin John. You are careless;—but surely you have not forgotten,—
Or neglected... I warn'd you the whole thing was rotten.
You have drawn those deposits at least?

We may now turn to what is more pleasant than the most nicely-discriminating expression of critical blame.—"Lucile" was a woman whose hope was wrecked, though her life was not spoiled, betwixt two men—an English and a French suitor; and who, by her misunderstandings with both, not extravagantly imagined, found herself lone—stranded at a time of life when other more fortunately-circumstanced and less-gifted women have got around them requited love, protection, family endearment. She is produced as follows:—

As pale as an evening in autumn—with hair
Neither black, nor yet brown, but that tinge which the air
Takes at eve in September, when night lingers lone
Through a vineyard, from beams of a slow-setting sun.

We will not give the portraits of the English *Romeo* and the French *Paris*, who contend for this *Juliet*. Enough to say, that *Romeo's* position has been complicated by his love for a *Rosalind*, to whom (as three foregoing lines of extract may have apprized the reader) he is betrothed. But the two men can be here grouped as accidentally brought into contact among the Pyrenees. The picture is by many a tint brighter, by many a touch clearer, than the best prose riding-scene done by that indefatigable painter of riding-scenes, Mr. G. P. R. James:—

Musingly on, side by side,
In the moonlight, the two men continued to ride
Down the dim mountain pathway. But each, for the rest
Of their journey, altho' they still rode on abreast,
Continued to follow in silence the train
Of the different feelings that haunted his brain;
And each, as though roused from a deep reverie,
Almost shouted, descending the mountain, to see
Burst at once on the moonlight the silvery Baths,
The long lime-tree alley, the dark gleaming paths,
With the lamps twinkling through them—the quaint wooden
roofs—
The little white houses.

The clatter of hoofs,
And the music of wandering bands, up the walls
Of the steep hanging hill, at remote intervals
Reach'd them, cross'd by the sound of the clacking of whips,
And here and there, faintly, through serpentine slips
Of verdant rose-gardens, dew-shelter'd with screens
Of airy acacias and dark evergreens,
They could mark the white dresses, and catch the light
songs.

Of the lovely Parisians that wander'd in throngs
Led by laughter and Love through the cool eventide,
Down the dream-haunted valley, or up the hill-side.

Here is another local description; touched with colour, character and elegance:—

One lodges but simply at Serchen; yet, thanks
To the season that changes for ever the banks
Of the blossoming mountains, and shifts the light cloud
O'er the valley, and hushes or rouses the loud
Wind that walls in the pines, or creeps murmuring down
The dark evergreen slopes to the slumbering town,
And the torrent that falls, faintly heard from afar,
And the blue-bells that purple the dapple-grey scur,
One sees with each month of the many-faced year
A thousand sweet changes of beauty appear.
The chateau where dwelt the Comtesse de Nevers
Rested half up the base of a mountain of firs,
In a garden of roses, reveal'd to the road,
Yet withdrawn from its noise: 'twas a peaceful abode.
And the walls, and the roofs, with their gables like hoods
Which the monks wear, were built of sweet resinous woods.
The sunlight of noon, as Lord Alfred ascended
The steep garden path, every odour had blended
Of the ardent carnations, and faint heliotropes,
With the balsam floated down from the dark wooded slopes;
A light breeze at the windows was playing about,
And the white curtains floated, now in, and now out.
The house was all hush'd when he rang at the door,
Which was open'd to him in a moment or more
By an old nodding negress, whose sable head shined
In the sun like a cocoa-nut polished in Ind,
'Neath the snowy foulard which about it was wound.

A sketch of the heroine, after a stormy interview with one of her suitors (not excluding a strong remonstrance against the no-meaning of the phrase marked by us in italics) shall come next:—

And Lucile was alone. And the men of the world
Were gone back to the world. And the world's self was
far'd
Far away from the heart of the woman. Her hand
Droop'd, and from it, unloosed from their frail silken band,
Fell those early love-letters, strewn, scatter'd, and shed
At her feet—life's lost blossoms! Dejected, her head
On her bosom was bow'd. Her gaze vaguely stray'd o'er
Those strewn records of passionate moments no more.
From each page to her sight leapt some word that belied
The composure with which she that day had denied
Every claim on her heart to those poor perish'd years.
They avenged themselves now, and she burst into tears.

Here is a tempest—not of the heart:—

After noontide, the clouds, which had traversed the east
Half the day, gather'd closer, and rose and increased.
The air changed and chill'd. As though out of the ground,
There ran up the trees a confused hissing sound,
And the wind rose. The guides sniff'd d, like chamois, the

And look'd at each other, and halted, and there
Unbuckled the cloaks from the saddles. The white
Aspens rustled, and turn'd up their frail leaves in fright.
All announced the approach of the tempest.

Ere long,
Thick darkness descended the mountains among;
And a vivid, vindictive, and serpentine flash
Gored the darkness, and shore it across with a gash.
The rain fell in large heavy drops. And anon
Broke the thunder.

The horses took fright, every one.
The Duke's in a moment was far out of sight.
The guides shouted. The band was obliged to alight;
And, dispersed up the perilous pathway, walk'd blind
To the darkness before from the darkness behind.

And the Storm is abroad in the mountains!

He fills
The crouch'd hollows and all the arcular hills
With dread voices of power. A roused million or more
Of wild echoes reluctantly rise from their hoar
Immortal ambush, and roll in the wake
Of the cloud, whose reflection leaves livid the lake.
And the wind, that wild robber, for plunder descends
From invisible lands, o'er those black mountain fens;
He howls as he hounds down his prey; and his lash
Tears the hair of the timorous wild mountain ash,
That clings to the rocks, with her garments all torn,
Like a woman in fear; then he blows his hoarse horn,
And is off, the fierce guide of destruction and terror,
Up the desolate heights, 'mid an intricate error
Of mountain and mist.

There is war in the skies!
Lo! the black-winged legions of tempest arise!
O'er those sharp splinter'd rocks that are gleaming below
In the soft light, so fair and so fatal, as though
Some seraph burned through them, the thunderbolt search-

ing
Which the black cloud unbosom'd just now. Lo! the
hurling
And shivering pine-trees, like phantoms, that seem
To waver above, in the dark: and yon stream,
How it hurries and roars, on its way to the white
And paralysed lake there, appall'd at the sight
Of the things seen in heaven!

Lastly, let yet one more storm-picture be
offered; this time having reference to the *Paris*
of the love-duel:—

No word,
The sharpest that ever was edged like a sword,
Could have pierced to his heart with such keen accusation
As the silence, the sudden profound isolation
In which he remain'd.

"O return; I repent!"
He exclaim'd; but no sound through the stillness was sent,
Save the roar of the water, in answer to him,
And the beetle that, sleeping, yet hum'd her night-hymn:
An indistinct anthem, that troubled the air
With a searching, and wistful, and questioning prayer.
"Return," sung the wandering insect. The roar
Of the waters replied, "Nevermore! nevermore!"
He walk'd to the window. The spray on his brow
Was flung cold from the whirlpools of water below;
The frail wooden balcony shook in the sound
Of the torrent. The mountains gloom'd sullenly round.
A cascade on ray, from a closed casement flung.
O'er the dim balustrade all bewilder'd he hung,
Vaguely watching the broken and shimmering blink
Of the stars on the veering and vitreous brink
Of that snake-like prone column of water; and listing
Aloud o'er the languors of air the persisting
Sharp roar of the grey gnat. Before he relinquish'd
His unconscious employment, that light was extinguish'd.
O'er the dim balustrade all bewilder'd he hung.
Down the stairs, reached the entrance. An old stableman
Was lighting his pipe in the doorway alone.
Down the mountain; that moment a carriage was gone.
He could hear it, already too distant to see.
He turn'd to the groom there—

"Madame est partie."

He sprang from the doorstep; he rush'd on; but whither
He knew not—on into the dark cloudy weather—

The midnight—the mountains—on, over the shelf
Of the precipice—on, still—away from himself!
Till, exhausted, he sank 'mid the dead leaves and moss
At the mouth of the forest. A glimmering cross
Of grey stone stood for prayer by the roadside. He sank
Prayerless, powerless, down at its base, 'mid the dank
Weeds and grasses; his face hid amongst them. He knew
That the night had divided his whole life in two.

So he lay there, like Lucifer, fresh from the sight
Of a heaven scaled and lost; in the wide arms of night
O'er the howling abysses of nothingness! There
As he lay, Nature's deep voice was teaching him prayer;
But what had he to pray to?

The winds in the woods,
The voices abroad o'er those vast solitudes,
Were in commune all round with the invisible Power
That walk'd the dim world by Himself at that hour.
But their language he had not yet learn'd—in despite
Of the much he had learn'd—or forgotten it quite,
With its once native accents. Alas! what had he
To add to that deep-toned sublime symphony
Of thanksgiving? A fiery finger was still
Scorching into his heart some dread sentence. His will,
Like a wind that is put to no purpose, was wild
At its work of destruction within him. The child
Of an infidel age, he had been his own god,
His own devil.

He sat on the damp mountain sod,
And stared sullenly up at the dark sky. The clouds
Had heap'd themselves over the bare west in crowds
Of mishapen, incongruous portents. A green
Streak of dreary, cold luminous ether, between
The base of their black barricades, and the ridge
Of the grim world gleam'd ghastly, as under some bridge,
Cyclop-sized, in a city of ruins o'erthrown
By sieges forgotten, some river, unknown
And unnamed, widens on into desolate lands.
While he gazed that cloud-city invisible hands
Dismantled and rent; and reveal'd through a loop
In the breach'd dark, the blenish'd and half-broken hoop
Of the moon, which soon silently sank; and anon
The whole supernatural pageant was gone.
The wide night, discomforted, conscious of loss,
Darken'd round him. One object alone—that grey cross—
Glimmer'd faint on the dark. Gazing up, he descried
Through the void air, his desolate arms outstretch'd wide,
As though to embrace him.

He turned from the sight,
Set his face to the darkness, and fled.

Even from the hints and indications of the texture of the story, which alone we find it prudent or possible to offer,—the reader has divined that only sorrow and distemperature, and long years of heart-ache could come for the two men (the one marrying in pique, the other growing middle-aged betwixt vengeance and cynicism) and for the woman who was the object of a passion in both something fitful. So far as outward appearances go, the woman (alas! that this should be so frequent) "went to the wall."—The men ruffled through life, each asserting himself.—They were again and again brought into collision, and again and again protected from each other by the lonely Lucile. After a lapse of time the Englishman lost his fortune (owing to having invested his money in a bank, kept by a sanctimonious banker). The Frenchman took to family pride and military glory. The son of the Englishman and the daughter of the Frenchman fell in love. They were separated—prohibited from thinking of each other. The boy took service in the Crimea, and when like to die, was tended by a nursing nun. This had been Lucile,—later called Sister Seraphine. She learned his secret; and by the might of the persuasion of one so suffering and religious, so purified by her grievous heart-sorrow,—the old rivalry and animosity were subdued.—The children of her two adorers were united; and she vanished into the shadow of her own self-sacrificing life, followed by their blessings. There are portions of the latter part of this novel hardly to be read without tears, even by those whose conviction of the eccentricity of its style is as resolute as our own.

It remains to be seen whether this revival of poetical novels will spread; for merely revival it is. That absurd, yet gifted and somewhat prescient woman, Anna Seward, was first in the field some sixty years since with her 'Louisa.' And what are Crabbe's Tales but novels in rhyme? Those, however, who mean

to pourtray the follies as they fly of modern times, and to set down the people whom we met at church last Sunday, or at market the day before, or the *Lady Waldemars* who go "to blue parties" throughout the season, might study with serious and lasting profit 'The Frank Courtship,' 'The Patron,' 'The Sisters,'—not merely in regard to neatness of marking character, but to sincerity in pathos and unaffected finish of language.

Perils and Panics of Invasion, in 1796-7-8, 1804-5, and at the Present Time. By Humphrey Blunt. (Newby.)

WITH scarcely an exception of importance, the tone of the journals with regard to the Volunteer movement has been patriotic and at the same time business-like. In their observations on the present state of our relations with foreign powers, and their criticisms of the means recently taken to secure the country against even the risk of invasion, sagacity and sound common sense have been not less apparent than anxiety for the maintenance of national honour. It is to be regretted that the book-makers have not in this respect imitated the newspaper-writers. The excessive folly which has characterized the shoals of warlike treatises and manuals that the last few months have brought into the world points to two facts,—that well-informed and thoughtful men regard the present as the time for energetic preparation and noiseless action, and that shallow sciolists look on it as a favourable opportunity for declamation and a display of personal vanity. That we place Mr. Humphrey Blunt in the latter class is his fault. His work is a compilation of all the passages to be found in the *Annual Register*, Alison's History, and Scott's Life of Napoleon the First, that are best calculated to rouse in un instructed minds a paroxysm of hatred for the French nation. These extracts are "worked up" with the verbiage of a panic-monger, and spiced with quotations from the speeches and writings of those agitators who would gladly have us believe the French people one enormous army of licentious brigands, and every member of the Napoleon family a monster of perfidy and cruelty. We are loth to attribute motives to an author; but really the one-sidedness of Mr. Blunt's performance subjects him to the imputation of stimulating the passions of the ignorant in the hope of acquiring through their favour a market for his literary venture. In his review of the lamentable hostilities between France and England at the close of the last century, Mr. Blunt's humanity is shocked by the unparalleled atrocity of Napoleon in threatening to sack London. For this the Emperor is stigmatized as "a buccaneer." Yet Mr. Blunt, versed as he is in the recondite lore of the *Annual Register*, cannot be ignorant that Napoleon was not the only commander of the period who roused the spirits of his troops with inflammatory addresses. In his celebrated manifesto, the forerunner of the worst crimes of the French Revolution, the Duke of Brunswick, threatened, in case the Royal Family of France suffered injury or molestation, to inflict on the French "the most exemplary and ever-memorable punishment, by giving up the city of Paris to military execution, and exposing it to total destruction." This was the language of European warfare in the last century, and none but an enemy to humanity would represent it as being a faithful index of the morality of civilized countries at the present period. Everywhere in Mr. Blunt's pages the contest between France and England is treated as the consequence of the French ruler's unprovoked

determination to reduce the inhabitants of Great Britain to a condition of slavery. Though Mr. Blunt has transcribed many pages from Alison's History, he does not incorporate in his work that passage in which the idol of his intellect states that Britain was led into the Continental struggle by politicians anxious to check the progress of Reform, and strengthen the hands of the Tories. "The passions were excited," says Alison, "democratic ambition was awakened; the desire of power under the name of Reform was rapidly gaining ground among the middle ranks, and the institutions of the country were threatened with an overthrow as violent as that which had recently taken place in the French monarchy. In these circumstances, the only mode of checking the evil was by engaging in a foreign contest, by drawing off the ardent spirits into active service, and in lieu of the modern desire for innovation, rousing the ancient gallantry of the British nation." Mr. Blunt would, moreover, do well to reflect that far from our national fears of French invasion existing only during Napoleonic ascendancy, they have for centuries been conspicuous in our history, whether France has been blessed with a despotic or a republican Government.

If as an historian Mr. Blunt trembles for his country's dignity, as a volunteer he is not less anxious for his own. A sneer at amateur soldiering makes him turn pale with rage. Not content with paying attention to drill, and resolving in the hour of need to do his duty courageously—as, we may be sure, every Englishman will do it,—Mr. Blunt thinks it his duty as a patriot to sneer at the "regulars" and the upper classes of society. So indignant is he at Sir Robert Peel's droll picture of the cockney rifleman slaughtering suburban cats, that he hurls back a torrent of sarcasm not only on the roistering orator of the Lower House, but on the entire body of "our landed aristocracy, whose time is spent in firing at partridges for one half of the year, and in the other in firing off platitudes in the House of Commons, until they are reluctant to believe that men, who can do something besides, may yet be as good shots as those who make shooting the principal business of their lives!" Sir John Burgoyne comes under Mr. Blunt's lash for the insults he has heaped on Volunteer Rifleman. The General is told to look into the page of history, and retract his foolish statements. "Our confidence," says the champion of Volunteers versus Regulars, "in the volunteer corps arises from the absence of those causes which the General regrets—the domination of the War Office. As soon as the volunteer comes as completely under the control of 'Regulation Orders' as the regular troops, then we shall begin to quake for our country's safety." Mr. Blunt has another reason for distrusting the efficacy of regular soldiers,—they are mercenaries, and "are paid just as members of other professions or trades are paid for their services." With singular generosity, Mr. Blunt adds, that it is not "his intention to insinuate that there is anything dishonourable in an officer or a private receiving pay for his services to his country," but still a regular soldier is paid, "and if it be honourable to be a paid soldier, surely it is a hundred times as honourable to be an unpaid one." The publication of such absurdity as this does far more to render the uniform of a Volunteer rifleman ridiculous in the streets of London than the silly conduct of the school-boy who the other day struck terror into the heart of "the fancy" by shooting a lady's lapdog.

History of the Reign of Henry IV., King of France and Navarre. Part I. Henry IV. and the League. By Martha W. Freer. 2 vols. (Hurst & Blackett.)

MISS FREER has occupied nearly the whole of these volumes with details of battles and sieges. There are stories of intrigue, spectacles of pomp, and glimpses of manners,—the councils sit in their chambers,—the incomparable Gabrielle brightens now and then upon the scene; but the narrative, in a general sense, is martial. And necessarily so. The first part of Miss Freer's History leads only to the reconciliation of the King with the City of Paris. Arques, Ivry, Yvetot, and a hundred other great fights, in many of which English and French blood mingled, fill up a large proportion of the interval. Few sovereigns ever won their way to an unchallenged throne through so many difficulties and perils. Even Henry of Navarre, however, statesman and soldier though he was, would never probably have reigned in the French capital had he not at last fought the Leaguers with his own weapons, and made his famous abjuration in the Cathedral of St. Denis. Those were not days in which the Pontifical sceptre could be defied with impunity. The vicissitudes of the monarch's fortunes have long been favourite subjects of romance; by some they have been deemed worthy of epic celebration: it would be hazardous to attempt a recital of all the efforts which have been made, in prose and rhyme, to construct a veritable Henriade which should serve as a standard measure of the king's deeds and fame. And then the accessories are marvellously dramatic. The Béarnais, King of Navarre, is first seen under his titular name Henry the Fourth, in the room where his ancestor lies, pallid, pierced by the dagger of Jacques Clément; he flies before the march of Mayenne; the ashes of a murderer are borne through Paris in triumph; the militant heir to a crown receives a more than queenly present from Elizabeth of England; English admirals and peers sit at his feasts; Essex meets him leading a gallant cavalcade; next, we have all the tender and graceful passages in the life of the frail D'Estrées; again the scandalous chronicle of Queen Marguerite and her Capua at Usson; war and famine spread their shadows across the picturesque arena; there are anecdotes of mysterious crimes, and episodes of wild escape; there are Otranto executions in dungeons; and there are Watteau revels in the glades of Fontainebleau. All is stirring, exciting, and dramatic. Such a period might supply materials for a history scarcely rivalled in its fascination. It might employ the best resources of the best writer in every conceivable respect. It is not all politics, or campaigning, or romance. The heroic perspective of Ivry melts into a forest sketch, with the king, on a bank of turf, serving with fruit the loveliest woman of her time; and again the King is transported to a lonely road, with an assassin at his heels, twice and thrice failing to deal the blow which should have placed Pierre Barrière in the same penal Wallahia with Jacques Clément. We will not say that Miss Freer has not partially succeeded in constructing such a narrative as the reign of the Fourth Henry of France and Navarre suggests; but her work, so far as it is complete, is scarcely more than a compilation of materials derived from memories and the authorities, gracefully put together, and smoothed so as to read fluently, if sometimes rather tediously. The picture, animated and brilliant, has no surface, no harmony of parts, no careful toning of colours; here is visible the hand of De

Thou, there that of Mathieu: these and numerous additional annalists have been diligently followed; but a narrative closer, more pointed, more effective, and, upon the principle of that which Gibbon styles "copious brevity," not less ample, might have been condensed into one volume, so that the entire reign, in deference to the general and impatient reader, would have occupied two.

The character of the King is drawn in a favourable light. He is great as a Huguenot and great as a Catholic. He is justified by the profligacy of Marguerite, and vindicated by the beautiful wiles of Gabrielle. Such, at least, is the inevitable inference. Gabrielle herself is less tenderly handled, her conduct, we are led to think, having been decidedly naughty; but what are poor monarchs to do when they are wooed in their summer by the graces, the very roses and violets of the earth? No doubt an interest is excited, notwithstanding all doubts, deficiencies and misdemeanours, by the warlike wanderings of the man who, although but for awhile, was virtually a Protestant ally of England, and sought to crush the authority of the Roman Church in France. The interest begins from the moment we witness his passage from the room where the Third Henry lies stark under the knife of Jacques Clément. The sceptre of St. Louis has been grasped by a heretic; the violet mantle of the dead is literally placed on the shoulders of the new king; but it is evident that, in reality, he is only monarch of Navarre, and of an army. Paris is now the Troy which he must take, and he fights through an Iliad to reach the altars of Notre Dame. That cathedral opens its doors meanwhile, not to him, but to the ashes of a regicide, to Madame de Montpensier, barefooted, her hair streaming over her naked shoulders, and to male and female penitents, young and old, who, dishevelled and shameless, assemble to consecrate the murders of the League. Henry, we think, was never a devotee in any sense. His religion was rather political than conscientious. It was not for the first time at St. Denis that he was prepared to abjure the Reformed Faith. This Miss Freer, notwithstanding her partiality, confesses. When Spain and the League were bearing down upon him, "he felt no truer reverence for his faith than when, at Nerac, he was seen to while away the dreariness of a *prêche* by eating cherries and throwing the stones into the face of the *Ministre des Amours*." Indeed, when Lord Willoughby d'Eresby landed at Dieppe with Queen Elizabeth's succours—4,000 English and 1,000 Scots—it was the English cannon that Henry prized far above the prayers of the indomitable princess. Nor is it shown by any authentic historian that he exhibited more hypocrisy than might well be pardoned; he never set up as either a crusader or a moralist; not once only, but many times, did he affirm that, if he refused to conform, it was because he defied the arrogant hierarchy which was endeavouring to coerce him. Whatever his faults, the Fourth Henry of France was not physically or morally a coward. He never dissembled, otherwise than as a statesman, whether his interlocutor was Gaetano of Lyons, or Robert Beaton, Archbishop of Glasgow.

It was after the banners of the League and the flame-coloured standard of Spain had been smitten at Ivry, and after Henry had a right indeed to unfurl at the head of his armies the oriflamme, that he first saw Gabrielle d'Estrées, whom Dreux de Radier thus portrays:—

"Madame Gabrielle was the most lovely woman without dispute in France: her hair was of a beautiful blonde cendrée: her eyes blue and full of fire; her complexion was like alabaster; her nose well

shaped and aquiline; a mouth filled with pearly teeth, and lips upon which the god of love perpetually dwelt; a stately throat and perfect bust; a slender hand; in short, she possessed the deportment of a goddess—such were the charms which none could gaze upon with impunity."

Portrait-painters are eccentric. The artist of the original whence the frontispiece of Miss Freer's second volume is copied, immortalizes no such beauty. We must in this, as in most other cases, attribute a vast proportion of Gabrielle's influence to her wit and manners. Emma Hamilton, with her physical attractions alone, would never have conquered the Conqueror of the Nile. But, while these *délices* were enjoyed in one quarter of France, the capital paid the full penalty of civil war, of blood kindred and conflicting:—

"Aid even from the religious houses in Paris had ceased; the streets swarmed with cadaverous objects, whose wild delirium and savage fury while contending for the possession of the vilest offal, rendered it dangerous to pass through the streets unarmed. All the horses, mules, and cattle of every description in Paris, were devoured before the middle of the month of July. The legate, the Spanish ambassador, and the princesses sent their horses to the slaughter-houses. The dead and the dying filled the streets; for the pestiferous atmosphere of the houses of the poor caused them to be deserted. The soup cauldrons, which in some of the streets were yet maintained by donations from the authorities, were filled with loathsome substances, such as the exuviae of animals, mice, rats, leather; even human blood mingled in the horrible compound. Little cakes were exposed for sale, made of rye mingled with powdered slate; white bread sold for a gold crown a pound; butter for three crowns a pound; eggs for twelve sous a-piece. 'I have seen with my own eyes,' says Pigafetta, 'many wretches devouring raw dog-flesh and the entrails of beasts which had been flung into the gutter. On one occasion, I witnessed the furious combat of a man with a savage dog, which he had attacked to devour. The dog threw down the man, who was famishing, and began to tear and eat his flesh, when the shouts and blows of other miserable wretches drove the brute from his prey.' It was a common event in the morning to find two hundred corpses in the street."

Returning to Gabrielle;—no biography has yet explained her character. Was she, at the outset, a modest maiden or a coy intriguer? Her commentators are, in general, too much addicted to rhapsody to set forth the details upon which a verdict might be based. Indeed, even as regards Marguerite of Navarre, we are without full light upon her youth, and the origin of her excesses. However, the story of Henry's wooing, though a hundred times told, is always fresh. He had to cross almost a battle-field, through a hostile wilderness, to see her; at least so runneth the royal legend:—

"At a little village about nine miles from Cœuvres, Henry left his suite of gentlemen, and performed the remainder of the road on foot and in disguise. The dangerous vicinity of Soissons, and the risk of capture from the foraging parties sent by the garrison to scour the neighbourhood, rendered this precaution requisite. The king, therefore, exchanged his habit for the coarse garb of a peasant, which had been provided by Biron, and left by him at a little roadside hostelry. Henry then boldly commenced his perilous expedition; and to render his disguise complete he trudged along carrying a sack of straw on his head. The château of Cœuvres was situated on the confines of a dense wood; it was unfortified, and protected from the assaults of the neighbouring garrison by an order from the duke de Mayenne, under whom the *marquis de Cœuvres* had once served. It was deemed most prudent for the king to traverse this wood, rather than expose himself to the chance of recognition on the high road from the officers of any of the enemy's detachments. About the middle of the wood, Henry was met by Biron, who gave his majesty the welcome news that the château

was close at hand, and mademoiselle d'Estrées prepared to receive his visit. The extreme amazement of Gabrielle, on learning this fresh escapade in homage to her charms on the part of the king, did not however deprive her of self-possession. She was sojourning at Couvres with her sister, madame de Villars, a haughty and ambitious woman, who had encouraged Gabrielle in her resistance to the king, because to be duchesse de Bellegarde seemed more advantageous than 'to bask for a while in the fleeting sunshine of royal favour.' Gabrielle, accompanied by her sister, received the king in a low gallery opening on to a balcony to which a flight of steps ascended from a garden. Henry left Biron in charge of his sack of straw, and repaired alone to the interview. His reception was cold and ungracious. Mademoiselle d'Estrées being fastidious to excess, gazed with disdain on his majesty's plebeian attire, which she declared, 'gave him so grotesque an aspect, that she could not look upon him without laughing.' Nevertheless, the homage of so great a monarch and hero, the flattery and promises made by Henry, and the romantic circumstances of their interview, somewhat softened the heart of Gabrielle."

That was a peculiar epoch. It was the epoch in which M. d'Humières threw his wife into the lake, and M. de Chauvineau strangled his wife with her own hair, and went unpunished. Gibbets were not then erected for gentlemen, nor was morality too harsh upon romantic kings. Justice, however, was not blind when menial ruffians did the bidding of ruffians more sublime. When the public executioner, Jean Roseau, hanged the first magistrate of Paris, M. Brisson, to a beam in a cellar, in pursuance of his instructions, recorded by the Seize, he brought upon himself the penalty of decapitation; but that only proved how equitable were the laws of France under the old monarchy, which showed a great deal of mercy, and now and then made an example, without disgracing respectable families. Henry himself, however, was an exception; he was anxious to pardon, or commute the sentence, of Pierre Barrière, who had formed a project for his assassination. Barrière was a fanatic, and had long plotted the crime:—

"At Lyons, Barrière spoke of his project to one of the priests of the household of Espinac, archbishop of the see. Persuaded of the holy nature of his inspiration, this fanatic further confided his design to a Capuchin monk and to one Seraphino Barchi, a Dominican monk, who acted as political agent and spy to Ferdinand grand duke of Tuscany. The Dominican, aware of the affection felt for Henry by his master, revealed the plot to M. de Brancaléon, a gentleman of the household of queen Louise; and instructed the latter, on behalf of the Order of St. Dominic, to warn the king. Barrière entered Melun on the 27th of August, and was instantly arrested. On his person was found a long two-edged knife, sharp and new. The king, according to his own narration transmitted by the historian Mathieu, appears to have been several times in perilous proximity with his intended assassin. 'The county of Brie,' relates Henry IV., 'was so impoverished by the wars, that at the commencement of the truce, after I had hunted therein, I used often vainly to seek a night's lodging. One day the hunt conducted me into the vicinity of Meaux; and night advancing apace, I rode to the house of M. de Pontcarré, and knocked at the door. I was answered that nobody was at home. I replied, 'It is the King who knocks.' Thereupon several clowns replied from within with mocking laughter, 'Ah! ah! kings never seek lodgings at such hours!' After much expostulation, one of these said clowns at length consented to apprise Madame de Pontcarré of our demands. The said lady descended, and recognizing my voice, commanded the door to be opened; received me cordially, and presented me with the keys of the château. 'Madame,' said I, 'I will accept no other captain of my guards than yourself,' and returned the said lady her keys. I had in my suite only three or four lords, the rest having lost their

way. We spent the night at the abode of Pontcarré, and the following day took the road to Briecomte-Robert. Having to alight from my horse, I gave the bridle to a man who had followed me throughout the day's sport, and whom I took to be a peasant—it was, however, Barrière; and I remember he fumbled at his doublet, but could not, as it afterwards appeared, extricate his knife speedily enough. Another day I saw him in the forest as I was gathering fruit from a tree. He proffered his aid in much confusion, and again lost his opportunity. At St. Denis he also presented himself, I am told, at my first mass. His heart then also failed him; and on his return to Paris, he told his accomplices that having seen me at mass he could not commit the crime. They replied, 'that my act was that of a hypocrite; for that I went to mass by day and to le préche at night.' These insinuations so worked upon the excited mind of Barrière that he followed me to Melun, and was arrested as he entered that town in the disguise of a vendor of melons."

Miss Freer brings out the character of Marguerite, Queen of Navarre, with sufficient distinctness; but creditably avoids dwelling upon the repulsive scandals of her history. As we have said, she treats Gabrielle d'Estrées, afterwards the Marquise de Monceaux, somewhat ambiguously. Concluding the first portion of her narrative, she writes:—

"Thus Henry IV. overthrew the power of the Holy League. His chieftains were proscribed; its confederation dissolved; its influence extinct. The victories, and above all the supple temper of the king, which enabled him to mould his religion to his interests, and to choose his friends according to his circumstances, combined to achieve this grand result. Neither had the expedients of diplomacy been neglected by Henry. He had indited love letters to queen Elizabeth; passionate appeals to the pope; remonstrances to king Philip; exordiums to the sultan Amurath; and practical homilies to the Signory of Venice and to the Italian potentates. Never depressed by reverses, the joyous buoyancy of Henry's temper cheered; while his courage in battle, his presence of mind and his fortitude, rendered his soldiers heroes."

Hitherto, Henry had been the hero of an extraordinary drama; in future, he was to be a memorable King.

Historical Record of the Fifty-Second Regiment (Oxfordshire Light Infantry), from the Year 1755 to the Year 1858. Compiled under direction of the Committee, and Edited by W. S. Moorsom. (Bentley.)

THE French Government, if we may give credit to this among other items of intelligence from over the Channel, has ordered a series of works to be written, each separate portion of which will comprise a distinct history of one particular regiment of the French army; and the whole, when complete, will offer a perfect narrative of the rise, progress, triumphs, and god-like virtues of the *élite* of French society, as Louis Napoleon has styled them, the soldiery of France. How this will be done we need not conjecture; for historians and feuilletonists enable us already to conclude but too correctly. The soldiery will learn that in every war France has ever had reason on her side—that she went into the struggle against her inclination—and that all the responsibility rested on her adversary for the time being. They will further be instructed that in all battles the advantage of numbers has been on the side of the enemy, and that in all cases victory has been on the side of the virtuous few. Defeats will be ignored,—she claims even Trafalgar for a victory; and when her own victories have been gained by the co-operation of allies,—their share of the laurels will be impudently denied them,—their achievements misrepresented,—

and their antique valour, if impossible to be denied, "damned with faint praise." No one who has studied French military history can say that we have overstated the case. To the general statement an exceptional example can possibly be offered; but, on the whole, the above is the very unsatisfactory condition of things with regard to military history as at present existing. Such history is in itself pleasant, graceful, brilliant, alluring; but it is untrustworthy. There is truth, but not the whole truth. We doubt not that even the annals of the *Turcos* in the French service will be as flatteringly composed as if those African savages were as chivalrous as Bayard, and spared the wounded Christians lying helpless at their feet—"Fortasse isti mores decent Gallos, nobis magis ardent Britannice mores, utpote masculi." We refer here to the manner of writing military history, and we do not place on the same level for cruelty to the wounded foe the lively Gaul and the ferocious Turco,—an assassin rather than soldier in the field.

In the plain matter-of-business style, Capt. Moorsom has compiled the story of the 52nd Regiment. The compilation has not the faintest shade of enthusiasm about it. The compiler seems continually on the watch over himself, lest he should say too much for his gallant comrades, and too little for their gallant foes. His book, therefore, is genuine, authentic, reliable, and very dry; but it is a useful book; and it cannot render uninteresting the narrative of the career of the most heroic band of brothers that ever went forth to meet or escape death, in the performance of duty.

One hundred and three years ago the French Government showed such strong symptoms of being about to break the Peace of Aix-la-Chapelle, by superfluous civility and underhand intriguing, that England at once raised eleven new regiments, from the 50th to the 60th inclusive. Of these the 52nd (which was for a short time the 54th) has achieved a reputation which renders it distinguished among its gallant fellows; and it has now, for the first time, found an historian to make record of its deeds.

In the Seven Years' War, which was concluded by the Treaty of Fontainebleau, in 1763, it took no part; it was barracked in England, Ireland, and Canada; and at length it was despatched to Boston, to strengthen Gage's army. The flank companies first smelt powder at Lexington, and the whole regiment was in the thick of it, reaping unsubstantial glory, at Bunker's Hill, and exhibiting that "pluck" for which they have been for ever famous, on the field of Brooklyn. The 52nd returned from the American War in 1778, gloriously mutilated, wreathed with cypress as well as laurel, and though not victors from the strife, worthy of honour; for they had fought like heroes to become so. In 1783, having received its county name the year previous, according to the new idea that a connexion between regiments and counties would promote recruiting, the "Oxfordshire Light Infantry" went joyously over the seas to India. In the first war which ensued with Tippoo Sahib, wherever the 52nd was wanted it never failed,—sometimes, indeed, by its spirit and the dash of its officers, rendering the most important service, in spite of orders which, if obeyed, would have been productive of disaster. After fifteen years of active service in India, during which the "Oxfordshire" was ever conspicuous where hard blows and much honour were to be gained, the regiment returned to England; and nearly forty years elapsed before permission was granted to it to bear on the regimental colours the significant word, "Hindoostan"! While the men lived who had achieved the glory, governmental apathy taught

them that they were no heroes. When these had nearly all expired, there was placed on the banner the word which seemed to imply to the new and then world-renowned Light Division that their achievements in arms were nothing when compared with the Indian glories of their predecessors. So wisely do we sustain the pride and dignity of the soldier!

In 1800 they rehearsed, as it were, on the coast of Spain, the active and glorious drama which they played out subsequently for the benefit of that inglorious and ungrateful country. They were assembled at Gibraltar, where a force was congregating to follow Abercromby to Egypt, "but," we are told, "the two battalions of the 52nd being enlisted for service in Europe only, could not form a part of it, although they immediately volunteered to extend their services to any part of the world; this, however, Sir Ralph did not feel himself authorized to accept," and the rejected fighting-men, fellows who liked it, and could not have too much of it, returned to the county of Kent!

For a year or two the men lived the ordinary garrison-life, with the ordinary results; but then came the menace of the French invasion, and, thereupon the formation of a camp at Shorncliffe, in which the 52nd underwent some change. Its second battalion was converted into the 96th regiment. Its first was made a Light Infantry regiment, the nucleus of that Light Division which went through the Peninsular War, searing the Imperial Eagle, and winning the praise of the world.

The invasion threat proved abortive; but Major-General Moore, Colonel-Commandant of the 52nd, maintained the training of his Light Infantry regiments—in summer camps or winter barrack-grounds—till the men were fit for any service that could be legitimately demanded of them. In Sicily and in Denmark, the two battalions, respectively, further learned more of their profession,—practically; had more of play than grave soldiering in Sweden; and, finally, in 1808, proceeded under Moore to the Peninsula—that wide and hotly-contested field, out of whose bloody struggles the Light Division issued distinguished for deeds of heroism; and the 52nd pre-eminent in the heroic Light Division.

This period of glory commenced in 1808. It terminated in 1815. Its course is illustrated by imperishable names, the stages of an unparalleled military career. Vimiero, where Junot was foiled, was the first station. From no intervening stage where war in all its most formidable terrors was waged was the 52nd absent. Its soldiers performed such deeds of arms, said the late William Napier, as had never been surpassed since arms were borne by men. The career, commenced by a share in the defeat of Junot, closed with the splendid service at Waterloo, when "the Light Brigade of Adam, led by the 52nd, routed the last and most formidable column of the Imperial Guard." When they subsequently encamped in the Champs Élysées, they enjoyed a portion, at least, of the reward for which they had striven so nobly,—a share in, as well as a sight of, the triumph of the cause in furtherance of which they had spilt their blood.

From this period to 1853, the regiment was variously disposed, in England, Ireland, North America, and Gibraltar. In the year just named it proceeded to India, where, after four years' service, without any particular opportunities for distinction, it found itself, in 1857, with its head-quarters at the camp, Delhi. There, and elsewhere where a contest was held in which the deeds of English soldiers resembled those told of Paladins of old, where mere handfuls of men fought and destroyed whole

armies of gigantic adversaries, the 52nd maintained its brilliant reputation,—forward in the fight, and never, under any circumstances, losing heart. The Regimental Record leaves them in India in the year 1858.

From the dry compilation, it is not easy to extract matter that will greatly interest a general reader,—the chief value of the volume lying in its admirable plans of battles and its professional details. Nevertheless, there are scattered, here and there, some incidental traits of military life,—the following among the number. The first occurred in the year 1775:—

"During the winter, plays were acted at Boston twice a week by the officers and some ladies. A farce, called the 'Blockade of Boston,' written by General Burgoyne, was acted. The enemy knew the night it was to be performed, and made an attack on the Mill at Charlestown at the very hour the farce began; they fired some shots, and surprised and carried off a sergeant's guard. We immediately turned out and manned the works, and a shot being fired by one of our advanced sentries, a firing commenced at the redoubt, and could not be stopped for some time. An orderly sergeant standing outside the playhouse door, who heard the firing, immediately running into the playhouse, got upon the stage, crying out, 'Turn out! turn out! they're hard at it, hammer and tongs.' The whole audience, supposing the sergeant was acting a part in the farce, loudly applauded, and there was such a noise he could not for some time make himself heard. When the applause was over he again cried out, 'What the d— are ye all about! If ye won't believe me, be Jasus ye need only go to the door, and there ye'll hear and see both.' If the enemy intended to stop the farce, they certainly succeeded, as the officers immediately left the playhouse and joined their regiments."

An incident of noble disobedience is told of the regiment when joining in the attack on Tippoo's fortified camp, near Seringapatam, in 1792. The speaker is General Martin Hunter:—

"In the night attack of Tippoo's entrenched camp before Seringapatam, on the 6th of February, 1792, the 52nd were in the centre division, under the immediate command of Lord Cornwallis, and having crossed the Cauvery, took post in the Daulat Baugh, which is close to the foot of the *glacis*. The night was so dark, I did not know I was within range of the guns of Seringapatam. Tippoo soon found us out, and brought every gun he could bear upon us, which determined me to recross the Cauvery, and try to join Lord Cornwallis, who I knew had halted somewhere near the Sultan's redoubt, with a part of the 71st regiment and a battalion of sepoys. Lord Cornwallis did not know that the 52nd was within less than a quarter of a mile of him, till within half an hour of the attack of Tippoo, who had recrossed the Cauvery with his whole force. The night was so dark, the first intimation we had of their approach was from the 'tom toms,' followed by cheering and a volley. They were within two hundred yards of us when the Regiment was ordered to fire a volley and to charge. In this charge I was dangerously wounded and carried into the Sultan's redoubt; the Regiment thought I was killed. Lord Cornwallis had fallen back with his small body-guard, and sent orders to the 52nd to retreat, which orders were delivered to Captain (the late General) Conran, next in command of the Regiment. At this time the men were under a galling fire from the enemy, and getting impatient, they called out in the hearing of Captain Conran,—'Had Captain Hunter been alive he would have ordered another charge at those black rascals!' Conran said, 'Well, my lads, though I have received orders to retreat, you shall have another dash at them.' This charge in my opinion was the saving of Lord Cornwallis and the few troops he had with him,—the 52nd covering his retreat till he got beyond the Baugh hedge, when Tippoo gave up the pursuit, and bent his whole force against Sybald's Redoubt.

Had not the 52nd recrossed the Cauvery, and by the greatest good luck, fallen in with Lord Cornwallis, he must inevitably have been taken by Tippoo."

Here is a reminiscence of an old grievance, and its abolition. The year is 1808:—

"Captain John Dobbs says, 'We landed near Vimiero in a heavy surf, with only the clothes we wore, a blanket, and a few days' provisions in our haversacks; we had no change of clothes till we arrived in Lisbon, for our baggage had gone on thither by sea; we used to wash our shirts in the nearest stream and sit by, watching till they were dry; but the men had great joy, for they were relieved from their hair-tying, which was an operation grievous to be borne.'"

Captivity could not dash the spirit of a Light Bob, nor his trust in the capability of his division. We are now in 1810:—

"Some time afterwards, previous to the battle of Fuentes d'Onor, an officer in the French service, an Irishman, and aide-de-camp to Marshal Massena, came to the advanced picket with a flag of truce and some letters for the General, and seeing the 52 on their breastplates, asked Captain Love, who was then commanding the picket, if there was a man in the corps of the name of Tobin. The captain replied that he was in his company, and called Tobin out. The aide-de-camp recognized him as having been taken prisoner, and gave him a dollar, observing that Marshal Massena had declared, with 20,000 such men he would beat any army double that number. The aide-de-camp then related that Tobin had been brought before the Marshal as a deserter, which from his manner he (the aide-de-camp) saw was not the case, but had been taken prisoner, and as he wished to serve a countryman, he affected to treat him as a deserter, and offered to act as interpreter to the Marshal. The soldier answered with clearness the questions put to him, until asked what was the strength of the Light Division. Here the poor fellow was at fault, and not wishing that his division should be poorly thought of, he replied in an off-hand, Irish way, 'Tin thousand.' Upon which the Marshal, irritated, exclaimed, 'Take him away,—the lying rascal.' Tobin, seeing that the Marshal was angry, said with a *naté* of manner—'What's the matter with the Giniral?' I replied, 'He says you are telling lies;—he knows the Light Division was very little above four thousand when it advanced, and as it has been engaged above four times since that, it must have lost at least four or five hundred men.'—'Och, thin, the Giniral don't belave me!' said Tobin; 'till him thin to attack them the next time he meets them with tin thousand men, and if they don't lick him, I'm d—nd.'—'When,' said the aide-de-camp, 'I explained this to the Marshal, he offered to make Tobin a sergeant if he would take service. Tobin asked a day to consider, and having made friends with the cook, filled his haversack, and took leave of us in the night.'"

On the day before the British army came in sight of the French capital, in 1815, Marshal Monecy was provided, at his own request, with a guard from the 52nd for the protection of his country house, about a mile from the bivouac of the regiment. The following day,—

"On the 1st of July the 52nd first saw Paris and the splendid dome of the Invalides in the distance. The regiment moved off the road to the right to a rising ground, called the Jardin de Paris, finding immense quantities of ripe fruit. Here they looked down upon the plain of St. Denis and Montmartre, and first saw the French troops again after their defeat on the 18th, they having sent out a few skirmishers to fire at one of the English videttes. On the 2nd of July the regiment was alone at Argenteuil, when Capt. M'Nair's company crossed the Seine in boats, and took possession of and looped a country house on the other side to protect the formation of a pontoon bridge across the Seine; the French troops being about a mile off, but not showing themselves. On the morning of the 3rd the Prussians were twice attacked by the French under Davoust, and the latter were defeated, the Prussians following them nearly to the

walls of Paris. On the same day a convention was signed, and in the afternoon the 52nd crossed the Seine, and proceeded to the bridge of Neuilly, which Sir John Colborne had received orders to cross, but from which the French refused to retire. The two front companies of the 52nd (Nos. 9 and 10) were advanced a short distance in front of the column with fixed bayonets. Sir John Colborne coolly took out his watch and allowed five minutes to the French commander in which to give up the bridge or to have it stormed; in two or three minutes it was given up, some few men coming over and shouting 'Vive le Roi!' The village of Neuilly was occupied, and the 52nd passed the night in the walled graveyard. On the morning of the 4th of July they saw the last of the French troops, two videttes close to the gate of the graveyard, having two English videttes within twenty paces of them, and an infantry picket about half a mile off, on the road to Paris. These soon retired, and the whole of the French army quitted Paris during the day. The 52nd proceeded to the Bois de Boulogne, and remained there till the 7th. On the morning of the 7th of July, General Adam's brigade (52nd, 71st, and 95th) had the honour of entering Paris by the Barrière de l'Étoile. They marched down the centre of the road leading through the Champs Élysées, the Place Louis Quinze, and the Tuileries. They were the only British troops which occupied the French capital: the rest of the army remained in the Bois de Boulogne. The brigade was encamped in the Champs Élysées, the 52nd to the left, the 71st and 95th to the right of the road towards the Seine. Two companies and the quarter-guard of the 52nd were close to the garden wall of the Duke of Wellington's house and to the Place Louis Quinze, the remainder of the regiment about a hundred yards off in the direction of the barrier. A troop of Cossacks of the Don were stationed a little beyond them. The regiment continued in this encampment till the 2nd of November, when it proceeded to Versailles, and was quartered there till the 10th of December, when it moved to St. Germain, and remained there till after Christmas-day; the men occupied the palace, the officers were quartered in the town. The 52nd then proceeded on the 26th of December to Clermont and some of the neighbouring villages; and after remaining there about a month, took up their quarters, on the 29th of January, 1816, in the neighbourhood of Théroutenne, occupying twenty-six villages. One of these was Enguingatte, close to which the Battle of Spurs was fought in 1513, whilst Henry VIII. was besieging Théroutenne. The band was stationed at Nielle, and the hospital was placed at Bilkue."

The 52nd was the last British regiment of the Army of Occupation which left France,—namely, on the 23rd of November, 1818, when it embarked at Calais,—and landed at Ramsgate in three,—not hours, but days!

On the Indian portion of its story, we will not trench, the details being so familiar to us all. We will express a wish, by way of conclusion, that the book were of a less costly description, and one likely to get into the hands of the rank and file. Further, let us hope that our regimental history may be confined to men who will be as zealous, scrupulous, and industrious as Capt. Moorsom, with more picturesqueness of power and more wealth of anecdotal illustration. The subject might be so treated that the history of the British army, in regiments, should not have merely a professional, but a widely popular success.

NEW NOVELS.

The Great Experiment: a Novel. By Miss Molesworth. 3 vols. (Newby).—"The Great Experiment" is a carefully-written, clever novel—amusing withal, which, as we have often inculcated, is the cardinal virtue of a novel. In the third volume the story stagnates into moralizing, and the reformation of Hyacinth Lyecester is too long, and far too minute—*le secret d'ennuyer est de tout dire*. There is, however, an occasional coarseness, both uttered and indicated, which is a breach of good

taste that no ambition to be either "true to life," or "spirited," or "fearless," can render necessary. Coarseness disfigures all workmanship, whether it comes from the hand of man or woman. It argues, too, a lack of skill. A man must be awkward who cannot abuse his friends without laying himself open to an action for libel. In spite of some rather long-winded moralizing, 'The Great Experiment' will repay perusal. It is spirited and amusing. The characters are carefully drawn, and well worked out—there is nothing slovenly, or idle, or sketchy. The authoress does not shirk her work, which is an excellent trait, and promises well for the future; and if some compression and omission might have been advantageously used, the judicious reader will exercise that privilege for himself. The aim is throughout high and excellent, and the moral unexceptionable; there is a good deal of shrewd observation manifested, and much good sense. The subject called 'The Great Experiment' is marriage in all its branches, from the marriage for money to the *mariage de roman*.

The Weaver's Family. By the Author of 'Dives and Lazarus,' 'A Tale for the Pharisees,' &c. (Judd & Glass).—Spitalfields and its Huguenot weavers, from whom emerged to opulence and distinction the families of Bouverie, Ligonier, Labouchere, Romilly, Houlton, offer inviting materials to the writer of fiction; but to the Author of 'Dives and Lazarus' they are as useless as a harp would be to a hippopotamus—neither a touch of poetry nor a note of music can he win from them. He would do wisely to employ his leisure hours in educating himself at his mechanics' institute, and not aim at instructing or amusing others. 'The Weaver's Family' is silly, and even more dull than silly things usually are. Its tone, also, is coarse, and its morality open, in many places, to grave objection.

Which is Which? or, Miles Cassidy's Contract: a Picture Story. By Robert B. Brough. 2 vols. (Kent & Co.).—"Which is Which?" is a lively, extravagant novel, which will amuse any reader who does not consider the laws of probability to be a necessary element in his amusement. The illustrations are clever caricatures of a bygone time, showing the style of men and things in the days of the Regency. There is a good deal that is stirring and melo-dramatic in the progress of the story, which is more like a prolonged drama than a novel. The chief point of the story turns upon the mystery which perplexes honest Miles Cassidy himself, as to which is his own son and which is his foster-son; but we are bound to say that the reader who has read on, hoping to be told the reason of how Miles Cassidy came to have such a task imposed on him as to educate the two boys so as to fit them both for either fortune, a baronet or a carpenter, is put off with a very shabby and meagre solution at the last. Indeed, the mystery, when run down, and the explanation of it, is as shabby and huddled-up an affair as we ever remember to have read. The author reminds us in this story of the man who undertook to jump over a mountain, and took a run of five miles to give him the needful impetus; but, finding himself fatigued, he sat down at the foot of the mountain to recover his breath!

Tried in the Fire: a Tale. By Mrs. Mackenzie Daniels. 3 vols. (Newby).—There are the germs of a good novel in 'Tried in the Fire'; but the work is weakly executed—diffuse in style, and straggling in plot; still the characters, although wanting in vigour, are distinctly conceived, and drawn with delicacy. There is a feebleness of hand evident throughout, which makes the story less agreeable than many other novels in which there are more faults and less pains taken. The character of the weak, loving, exacting heroine, Nelly, is the most successful; and there is a good moral indicated rather than inculcated in the management of it—showing how much selfishness and self-pleasing lurk in the amiable guise of craving for affection, and the great trouble and anxiety such weak and self-indulgent persons entail on their friends and on all concerned with them.

Bengala; or, Some Time Ago. By Mrs. Vidal. 2 vols. (Parker & Son).—"Bengala" is an interesting, well-written story, containing life-like

spirited scenes of early colonial life. It bears the impress of being written by one who has lived on the spot, with the eye to see and the power to describe what she sees. The story is, we should imagine, quite true in many of its details. The convict Lynch will touch the heart of every reader. His history is one of those tragedies which are all the more sad, because they seem to be the work of a fatal chance rather than the inexorable result of crime; but if evil be done, it does not extenuate the evil result that the intent was not so bad as the deed, or that the criminal himself had good impulses, and might, under good teaching and wise training, have become a valuable member of society; it only deepens "the pity of it, Iago"! Mrs. Vidal does not fall into any weak sentimentality; but she tells the story of Lynch the convict with a quiet truth and pathos which cannot fail to impress the reader with a sympathy which does not cease when the book is closed. The fortunes of the other characters are interesting in their way; but the sketch of the Catholic Priest is a failure; it is drawn from fancy, and not from fact. It is like a piece of tinsel on a homely well-spun garment. Isabel the heroine comes out very bright and pleasant; the hero shows such abominable self-love and thin-skinned vanity, that the reader only acquiesces in his final happiness because Isabella would have had to suffer if he had been consigned to poetical justice. Mrs. Lang, the mother, who had been an excellent woman till she became a fretful fine lady—Mr. Lang, the father—Charlie Brand, the stockman—all look like real people. 'Bengala' will repay the perusal with interest.

One Trial: a Novel. By H. R. C. 2 vols. (Newby).—The gist of this 'One Trial' lies in the fact of the heroine having married an excellent new lover before she had fairly got rid of a very worthless, but fascinating old one. She has the discretion to hold her tongue, and finds herself exceedingly happy with her husband, to whom she makes "the very paragon of wives," when he unfortunately reads a letter which reveals the previous state of things, and instead of asking a rational question which might possibly have brought a rational answer, Lord Egmont evokes black spectres, and imagines himself hated, making himself, as is the wont of men when uncomfortable, extremely disagreeable. His wife, meanwhile, whose conscience has tormented her for this reserve, and who would have told all there was to tell in a little while of her own accord, becomes, under this mismanagement, cold, proud, and disagreeable in her turn, fancying that her husband, whom she has by that time got the perverse length of adoring, cares for somebody else and hates her; all which produces a series of misconceptions and estrangements which are very distressing, till, luckily, my lord meets with an accident on the railway, which nearly kills him, and then he and Ethel come all right again, and he gets well, and they live happy ever after; but the original lover, whose vacillations and faithlessness had caused all the woe, finds nobody to marry him, but lives a sort of penitential life, doing good, and getting a certain distinction in his career. The story is not ill written, and is more readable than many that have come in our way; but the results are whipped up out of very inadequate causes.

Nelley Hall; or, the Wife's Sister. (Smith, Elder & Co.).—"Nelley Hall" is a story on the much-vexed question whether it is lawful for a man to marry his wife's sister. The story itself is merely a vehicle for putting the question in its strongest form,—dramatizing the arguments on each side for the benefit of the reader. The question is very ably stated, but the author has evidently a strong bias towards his own conclusions. The *Athenæum* is not a place for pronouncing any but purely literary judgments, so we can only testify to the terseness and clearness with which the author argues his view of the question; but the story, though interesting, does not gain as a work of Art by being obliged to carry such a heavy weight of moral purpose.

OUR LIBRARY TABLE.

Napoleonic Ideas.—[*Des Idées Napoléoniennes*.] By Louis Napoleon Bonaparte. (Jeffs.)—Many years ago a sort of extended pamphlet was published by the present Emperor of France, then an exile in retirement, in vindication of his uncle's memory. It was included in an edition of 'The Works of Louis Napoleon Bonaparte,' which appeared in 1848 under the editorship of M. Temblaire. The book was originally issued in 1839; its author assuming the title of "Prince," in 1856 it was re-produced "by the Emperor Napoleon the Third"; but in 1848 no title whatever was claimed beyond that of a plain, unadorned, unambitious French citizen, whose principles, as the preface declared, were "entirely Republican." The scope and spirit of the treatise are so well known that we have merely to record the production of a reprint, with some preliminary remarks from no very confident or friendly pen.

Tracts, Mathematical and Physical. By Lord Brougham. (Griffin & Co.)—From 1798 to 1858 is a period of sixty years, and the Tracts before us run over that time. The first is the paper on Porisms, which appears in the *Philosophical Transactions* for 1798; the last is the Address delivered at Grantham on the inauguration of Newton's statue in 1858. They are dedicated to the University of Edinburgh, as "begun while its pupil, finished when its head." The paper on Optics of 1796 is not given—at least in full. But in truth the work begins in 1794, and the publication is of 1860, which is 66 years, giving two-thirds of a century of cultivated intellectual life. And not done yet; for Lord Brougham is five or six years younger than Lord Lyndhurst, and several years younger than M. Biot. He has still unusual health, and energy such as is often wanting in men of sixty. He is made of wrought iron; had he been but cast, he must have given in long ago: for his plan of life, while engaged with the Bar, the House of Commons, and his schemes for promotion of knowledge, was one in which sleep entered only as an occasional relaxation, except in vacation times. He now bids as fair for ninety as any man ever did, and we hope to hear of his appearance in the House of Lords in that character.

Currents and Revolutions of the Atmosphere and of the Sea.—[*Courants et Révolutions de l'Atmosphère et de la Mer*.] By F. Julien. (Paris, Lacroix & Baudry.)—This is an interesting work on the matters set forth in the title. It may be described as especially intended to introduce Lieut. Maury and his labours to the public in France. A good English translation, with some abridgment of expression, and notes, would be a useful work.

The Engineer's Handbook. By C. S. Lowndes. (Longman & Co.)—A plain book of engineers' formulae, mostly relative to machinery, with some tables.

Memoirs of Theophilus Parsons, Chief Justice of Massachusetts, with Notices of some of his Contemporaries. By his Son, Theophilus Parsons, LL.D. (Boston, Ticknor & Fields; London, Trübner & Co.)—The first chapter treats of the motives of the author in writing these Memoirs. If this chapter had been placed at the end instead of the beginning, it would have been anticipated by the reader with some interest, for the question, Why was this book produced? frequently occurs to the mind during its perusal. The explanation of motives is not quite satisfactory. It is admitted that the Chief Justice is forgotten by all but lawyers, and only remembered by them through the Law Reports. But it is thought that since the Judge was not a polite man, he may not stand so well in the opinion of the few that remember him as he deserves. His son, therefore, having had at one time a large mass of manuscripts, all which are now lost or destroyed, thinks himself bound to publish this biography forty-seven years after his father's death. Let us be thankful for the loss of the manuscripts. This "slight memorial," as the author calls it, now reaches nearly 500 pages. The Chief Justice was a heavy writer, and it is fruitful to think what the effect might have been, had the author been moved to vindicate his father's memory at an earlier period. These Memoirs show that Chief

Justice Parsons was a good Judge at a time when the abuses of the law called for the *fortiter in re* and the state of society forbade the *suaviter in modo*,—that he was a scholar, an amiable man in his family, a joker of real judicial weight, even up to the standard established by our English Judges, and an upright and worthy, though rather uninteresting person. That the author now troubles the public with particulars as to his father's habits of life and hypochondriacal fancies, his likes and dislikes, his wig, which was not, it seems, of the right colour, the expression of his face after death, and such like matters, can be excused only as a filial weakness. Marry, there is another indictment against the author, for having crammed in sundry lengthy meditations and productions of his own; amongst others, a speech on the character of the late Mr. Prescott, which is as dreary as any post-mortem oration we ever read. We fear that upon this latter indictment the author must be convicted of obtaining readers under false pretences, as these matters have no connexion with the Memoirs.

The Exiles of Florida; or, the Crimes committed by our Government against the Maroons, who fled from Carolina and the Slave States, seeking Protection under Spanish Laws. By Joshua R. Giddings. (Low & Co.)—The announcement on the title-page that Mr. Giddings's work has reached a "ninth thousand" places it, of course, among reprints; but as the narrative is not well known in this country, we may state, that it contains the history of those exiles who fled from Carolina and Georgia into Florida, where, by the law of Spain, they were free, but which was invaded by the Georgian army. After much bloodshed, the Floridian forces triumphed, and the invaders withdrew.

The Merchant's Polyglot Manual, in Nine Languages. Compiled and Edited by E. H. Michelsen, D.Ph. (Longman & Co.)—The work, compiled so laboriously and so carefully edited by Dr. Michelsen, is divided into three parts. The first contains a dictionary of all articles of commerce and industry, alphabetically arranged under their English heads, with the equivalents in German, Dutch, Swedish, Danish and Norwegian, French, Italian, Spanish and Portuguese. The second is occupied with the eight necessary indices to the same. The third is a dictionary of technical terms employed in trade and commercial transactions, also with a complement of eight indices. The utility of the work, as a Manual for commercial men, can scarcely be exaggerated. It supplies a real want; and we are glad that the Committee of the Privy Council for Trade have lent Dr. Michelsen the assistance he required in carrying out his difficult undertaking.

A Letter to the Right Hon. Viscount Palmerston, K.G. By a West India Colonist. (Longman & Co.)—The burden of this song is, India is not safe under a Secretary of State, for the West Indies were ruined under a Colonial Secretary. The illustrations are all taken from the Island of St. Vincent, which certainly seems to have afforded a singular example of bad government.

Gathered Together: Poems. By William Wilson. (Longman & Co.)—These are amiable verses, on contemplative themes, and most of them written smoothly;—but "poems" is an appellation which "sticks in the throat," in a case where rhyme, selectness of theme, and good intentions, as here, still fall short of poetry. Among the peculiar features of this volume is a collection of sonnets addressed to the celebrities of the day, — Mr. Dickens, Jerrold, Sir E. Lytton, Mr. Macready, and others.

Memorials of Workers, the Past to encourage the Present: a Lecture. By George Godwin, F.R.S. (Hardwicke.)—Mr. Godwin first read this tract at the Architectural Museum, South Kensington. It dwells on the careers of such workmen as Bernard Palissy the potter, Quintin Matsys the artist, Adam Kraft, Arkwright, Jacquard, Gobelins, Brindley, Wedgwood, Flaxman, Soane, and others, passing them swiftly in review, and drawing cheering influences from their lives and fortunes, their brave struggles, and their grand victories.

The Land of Promise: an Account of the Holy Land and the Chosen People, for the Young. By

Miss R. Barber. (Seeley & Co.)—The lady who writes this volume for young readers has acquitted herself neatly of a somewhat laborious task. So many works have appeared of late years containing masses of information on the Holy Land, and she felt herself bound so conscientiously to examine the chief of them, that her labour, although the result appears slight, was not inconsiderable. Here we have, however, a little book which will be its own reward,—sketchy, comprehensive in its way, entertaining, and calculated to win a pleasant way for serious thoughts into the minds of children.

Forgotten and Despised Persons, Literary Figures at the close of the Eighteenth Century. Linguet, Mercier, Cubières, Olympe de Gouges, Cousin Jacques, the Chevalier de la Morlière, the Chevalier de Monhy, Desforges, Gorgy, Dorrigny, La Moreney, Plancher-Valcom, Baculard d'Arnaud, Grimon de la Reynière.—[*Les Oubliés, &c.*] By M. Charles Monselet. (Paris, Poulet, Malassis & De Brosse; London, Barthès & Lowell.)—These, we imagine, are reprints, and the imagination absolves us from the necessity of reviewing the contents of this melancholy volume in detail. Its subject inevitably makes it melancholy, despite the affluence of curious matter and anecdote which it contains. The gallery of female authors does not include a portrait more distressing to look on than that of the half-mad Olympe de Gouges, with the impotent fury of dramatic ambition gnawing at her heart;—for years on years producing rubbish which she mistook for real creation, and lacerated by the idea that, save for the premeditated injustice of enemies bent on oppressing her, she, too, might have been crowned among the *Corinnas*. What last words of a tempestuous life were ever more melancholy than her sigh at the scaffold's foot—"Fatal desire for renown! I wished to be somebody"? Other, however, of M. Monselet's subjects are hardly qualified, by the forgetfulness or contempt which has attended them, to figure in the Hall of Disappointment. Desforges, for instance, keeps a place among the well-known slighter dramatists of France. To write clever opera-books is not a high occupation: yet the name of Quinault is remembered together with that of Lully. Romani will not be forgotten so long as a *prima donna* sings in Bellini's 'Norma.' The assistant of Grétry, in 'Zemire und Azor,' the contriver of 'Le Sourd' (a trifle revived only a few weeks ago) retains as proportionate a renown as Regnard and Destouches. Such contempt as may have been laid on Desforges is no greater than falls, in their several degrees, on the Sheridans, and Ellistons, and Hooks, and Maginnas, from whose cradles the fairy *Order* was absent.—Lastly, without pushing exception too far, Grimon de la Reynière ("the most lettered of epicures, and the greatest epicure among men of letters," as M. Monselet styles him) is as well recollected by his 'Almanach de Gourmands' as our Dr. Kitchiner by his 'Cook's Oracle,' or Mr. Walker by those simple, yet succulent, table-maxims put out in 'The Original,' long ere the *Times* thought it proper to take table, sideboard, and hot-hearth in hand, among other momentous topics of public interest. Whether it be throughout warranted, or sometimes without warrant, M. Monselet's volume has a colour and an entertainment which make it a good book of light reading.

Among recent publications of a religious nature we may mention, *Explanatory Notes on the Book of Common Prayer*, by the Rev. J. E. Golding (Westerton),—the Earl of Shaftesbury *On Religious Services in Theatres* (Chapman & Hall),—Dr. Cumming's *Sabbath Evening Readings on the New Testament, the Pastoral Epistles, Timothy, Titus, and Philemon* (Hall, Virtue & Co.),—*Speech of the Lord Bishop of Cork on Legalizing Marriages with a Deceased Wife's Sister* (Parker & Son),—*A Letter to the Lady of Cork in Communion with the United Church of England and Ireland*, by the Rev. Dr. Fitzgerald (Hodges),—*Why did you let the Cat out of the Bag? Four Letters to the Political Dissenters of England on their proposed Abolition of Church Rates*, by Philip Plainspoken (J. H. & J. Parker),—*Revivalism brought to the Test of Holy Scripture*, by the Rev. A. Weir (J. H. & J. Parker),—*Is 1867 the Year of the Crisis?* by ? (Partridge),—*The Conspiracy against the Religion and*

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KEW GARDENS.

THE Director of these favourite Gardens has just made his Annual Report on their condition and prospects. The number of visitors during the past year was 384,693; 20,000 fewer than those in 1858, — a circumstance attributable, in the Director's opinion, to the wet spring and autumn, and the

very sultry heat of the summer. In the department of the Botanic Garden, the most manifest improvement is in the increase of the general collection of plants, by an active correspondence and a system of exchange with almost all parts of the world, especially of such kinds as are useful and ornamental, rejecting such as have neither of these recommendations; but of the latter, specimens are preserved in the Herbarium for the use of the scientific botanist. In pursuance of the instructions of the Board, the Flower-borders have been considerably increased, and a great number of the more gloomy Evergreens have been moved, and replaced by flowering trees and shrubs. No addition to the hothouses and greenhouses has been made; but all the plants in the existing ones have greatly improved in beauty and fineness of specimens. An alteration has been made in the arrangement of the plants and trees in the great Palm-Stove, which renders this magnificent house unique. All the palms, &c., some of which are sixty feet high, are now planted in the ground, so that the visitor now walks among them on a level with their lofty trunks, and obtains such an idea of their magnificence as has no parallel in Europe. Indeed, as an eminent traveller assured us, in the tropics even it would be difficult to see such an assemblage of palms as are now brought together at Kew.

Great pains have been taken during the past year to improve the Pleasure Grounds or Arboretum. Besides continued planting, the formation of new walks, and the better keep of the very extensive lawns, there are two features in anticipation which will add greatly to the beauty and attractions of these grounds. One is the new Lake, five acres in extent, now nearly completed; the other the erection of what has long been the great desideratum of the gardens, a Conservatory or Temperate Greenhouse, on a scale commensurate with the extent and importance of this great national establishment, and destined for the reception of all trees and shrubs from extra-tropical countries, especially our own colonies. A grant has been sanctioned by Parliament for this structure during the past session, and a very beautiful and efficient plan prepared by Mr. Decimus Burton, the designer of the Palm-House, and tenders for the erection are now under consideration. As the contents of this structure will be of the same character as those hardy plants which constitute the Arboretum, it is intended to erect it within the Pleasure Grounds, raised on a terrace which will be parallel with, and near to the fine Deodar Vista leading to the Pagoda.

As this noble piece of ground is annually becoming more popular and more frequented, it has been determined at once to extend the period of admission to the public, which was little more than four of the summer months, to six months in the year, viz., from the 1st of May to the end of October.

The Director justly alludes, with great gratification and pride, to the Educational and Scientific Department of the establishment, which is stored with objects of the most varied and valuable description, systematically arranged, and which is largely used with excellent results by persons engaged in the publication of works more or less connected with botany. Besides the several periodicals which are carried on exclusively from the materials afforded by the Kew Gardens, the past year has witnessed the completion of Dr. Hooker's 'Flora of Tasmania,' the last of a series of botanical works emanating from Sir James Ross's antarctic voyage; the appearance of the first part of Dr. Grisebach's 'Flora of the British West Indian Islands,' by order of the First Secretary of State for the Colonies; and Mr. Thwaites's work on Ceylon Plants.

The Director acknowledges with pleasure the large amount of encouragement extended to Botany by the several Government offices, various persons having been sent from the Kew Gardens as botanists attached to scientific expeditions, or appointed to situations of responsibility in connexion with botanic gardens abroad. Among the most important of these appointments is that of a well-educated gardener, who accompanied Mr. Markham to the Andes of Ecuador and Peru, for the purpose of procuring plants and seeds of medicinal

barks for transmission to India on a very large scale.

In conclusion, the Director draws attention to the admirable suggestion that a cheap and uniform series of Colonial Floras should be issued in the English language and under the direction of the scientific officers at Kew. Already, indeed, such a system may be said to have commenced in the following works now in progress: viz., a Flora of Victoria, South Australia, by Dr. Mueller, Colonial Botanist at Melbourne, — of the extended Cape Colony, by Drs. Harvey and Sonder, — and of Ceylon and the West Indian Islands; and there is great reason to believe that very soon a Flora of Hong Kong, and another most important one of all our Australian Colonies, will be in the press. Should this measure be fully carried out, it will be productive, at comparatively little cost, of immense benefits to the Colonies and to the mother-country, and will raise the Kew Gardens, so admirably superintended by Sir W. Hooker and his son, to a position pre-eminent for practical utility in all that concerns Scientific and Economic Botany as well as Horticulture.

OBITUARY.

ORLANDO FELIX.

IN Major-Gen. Orlando Felix we have lost one of our most enlightened Oriental dilettanti. Major-Gen. Orlando Felix, who died at Geneva on the 5th inst., of bronchitis, was at Waterloo when a boy with the old 95th (the present Rifle Brigade). After the battle he was for a time quartered at an obscure town in Ireland, where he happened to find in the public library a copy of the then recently published first two volumes of Champollion the younger, on the subject of Egyptian Hieroglyphics. With a source of amusement so much to his taste the hours of leisure were profitably employed, and the knowledge he then acquired gave a decided bias to his pursuits in later life. From Ireland Felix's regiment was removed to Malta; and after a short stay, his acquirements marked him as a fitting person to accompany his colonel to Egypt on some political matter between our Government and Mohammed Ali. He availed himself of this opportunity to make a journey to Upper Egypt, and returned to Cairo with a folio of drawings and a collection of the names of the Pharaohs, which in a second visit he arranged according to their succession. His artistic knowledge and power of nice discrimination of the styles of Art, combined with his previous study of hieroglyphics, resulted in an arrangement of the succession of the kings of Egypt so complete and satisfactory, that it has not suffered any material alteration from subsequent discoveries. It was while dwelling among the tombs in the vicinity of the Pyramids of Ghiza, that he received the intelligence of his promotion to the rank of major, together with leave of absence. On this occasion he made a journey up the Nile with his friend Lord Prudhoe (Duke of Northumberland), with whom he explored the hitherto almost unknown ruins of Ethiopia, at Gebel Berkel (Napata). He and his friend were the first to discover and decipher the name of Tirhakah, the Ethiopian king, who went to the assistance of Hezekiah at the time that Jerusalem was threatened by Sennacherib. It was during this journey that Lord Prudhoe obtained from the great ruin at Berkel those two statues of lions which grace the National Collection. Upon again returning to Cairo, Major Felix occupied the remainder of his furlough in writing an epitome of the History of Egypt, for the first time giving to each of the Pharaohs his distinctive name as it is written on the monuments. The cartouches, or ovals containing the names and titles of the Pharaohs, and the text were chiefly executed by his own hand, and the work was printed at the Pasha's Lithographic Press. Only a few copies were struck off; but the book was afterwards translated into French and Italian, and continues to this day a text-book of Egyptian history. General Felix was first selected for Indian service by the late Sir Robert Grant, who took him to Bombay as his private secretary, as being in every respect a kindred spirit. While holding that office, he

aided the gallant Sir James Outram in a manner that made him his grateful friend for life. At Sir Robert Grant's death, General Felix was transferred to Madras as Deputy Quartermaster-General of Her Majesty's Forces; and there he remained for some fourteen years, the confidential friend and adviser of more than one Governor,—the generous dispenser of a most refined hospitality, and the active and energetic friend of every good man and enlightened measure.

HUGH MACDONALD.

A friend in Glasgow gives us the following particulars of Hugh Macdonald, an author of local reputation, who has just passed from among the living, not without leaving the world better than he found it:—"Familiar as is the name of the late Hugh Macdonald to your Glasgow and Edinburgh readers, and to most of your readers in the West of Scotland, its literary significance is scarcely such as entitles its owner to more than passing notice in your columns. The circumstances which followed his decease, however, are so peculiar in themselves, and so characteristic of the locality in which he laboured, that I think the following brief statement may prove interesting. Mr. Macdonald was born in the Bridgeton of Glasgow, in 1815, and since that eventful year his lines have scarcely ever been drawn away from that smoky vicinity. For many years he laboured as a common calico-printer at Collinalse, near Paisley, till, sometime ago, he occupied a subordinate position on the *Glasgow Citizen*, then and now edited by the poet James Hedderwick, whose works have met favourable notice in your journal. It was there that his literary aspiration first found generous encouragement; a series of short sketches contributed to that newspaper, and subsequently reprinted in a collected form under the title of 'Rambles round Glasgow,' first brought his name conspicuously before the local public. In 1855 he left the *Citizen* to become sub-editor of the *Glasgow Sentinel*, in which newspaper the raw materials of a second volume—'Days at the Coast'—were first exhibited. Shortly after the completion and publication of this last book, he exchanged to the staff of a new daily newspaper, the *Morning Journal*, labouring in an exclusively literary capacity till his death, on the 16th of last March. On the week following his remains were honoured with a public funeral, at which all little literary Glasgow attended. A subscription has since been opened for the benefit of his wife and children, whom his sudden decease left entirely destitute. Macdonald was emphatically 'the man of many friends'; his genial humour ('wit' if you like it better) and great knowledge rendered him a favourite everywhere. He was a quiet unostentatious little man, profoundly skilled in the ballad-literature of his country; in all cases where his national sympathies were elicited he was a deep and conscientious student. He was the Capt. Grose of old songs, old legends, and obscure pedigrees. He was a poet too, and, if you will take my word for it, no mean one. There was nothing great about Macdonald, and he was not to be estimated by his literary productions. He was simply that sort of man who, possessed of a certain amount of ability, can do much good to a community, by exhibiting a straightforward love for it and by working conscientious work in its behalf. You will understand me when I state that twenty cleverer men could not have done half as much real work for Glasgow as Macdonald has done unaided. I have already stated that a subscription for his family has been opened. I shall give the residue of my facts, relative to that subscription, in brief words; leaving your readers to supply their own comment. Mr. Alex. Smith, one of the most intimate friends of the deceased, has undertaken to edit a collected edition of his poetical works; the proceeds of the sale of this book will form one portion of the contributions to the fund. Mr. Horatio McCulloch will paint one of his pictures expressly for the same purpose. The main collection, produced by private cash contributions, has already reached a considerable sum. Add to this the proceeds of a dramatic performance to be supported, on the one hand, by lady professionals who have tendered

their services gratuitously; and, on the other, by competent gentlemen, well-selected members of the Glasgow press. The scene of this performance will be the Prince's Theatre, Glasgow, the use of which has been volunteered by the proprietor. All this will be done, bear in mind, for the sake of a man who had no great literary pretensions, and whose value can be appreciated only by the community of which he was a useful member. For my part, I consider the ovation just, and see much to admire in the spirit with which it has been arranged."

THE DUTCH SHAKESPEARIAN DRAMA.

April 17.

THE literature of the ancient Dutch stage is richer perhaps than that of any other country, excepting, of course, that of England. The dramatic treasures of Holland are, indeed, so extensive that, considering the nearness of that country to England, and the probable circumstance that the early English actors visited it as well as Germany, I had long felt convinced that there must exist amongst them something illustrative of the works of our own great dramatist. I was sanguine even enough to fancy that in Holland would also be found some relics of the English drama itself. This latter hope turned out to be delusive. In addition to examining personally the book-stores of the chief towns in Holland, I sent an intelligent agent from Antwerp to explore Zealand; but these steps, although supported by advertisements in the Dutch papers, failed in discovering a single old English book or tract of any curiosity.

My first conjecture turned out to be better founded. Although I did not, as I expected, discover that any use had been made of Shakespeare's own works on the Dutch stage, I found that the stories he used were dramatized, and familiar in Holland at the same time that he was delighting the groundlings by other dramas on the same incidents. I shall not readily forget my delight when, in turning over a bundle of old pamphlets on a book-stall at Amsterdam, my eyes lighted on an old Dutch tragedy of 'Romeo and Juliet,' embellished with a large woodcut representing scenes in the last act of the play. This play was acted at Amsterdam in the year 1634, and was printed in the same year in black-letter. On the day following this discovery, I had the good fortune to purchase an earlier play of greater curiosity in connexion with Shakespeare, being a drama founded on the story of 'Much Ado about Nothing,' printed as early as 1618. This comedy, which I am told is of great rarity, even in Holland, bears the following title,—'I. I. Starters Blyeyndich-Truyspel van Timbre de Cardone ende Fenicie van Messine,' 4to. 1618. At the same time, at Mr. Müller's, one of the most intelligent and learned publishers in Europe, I bought another copy of the 'Romeo and Juliet,' and various other old Dutch plays, bearing more or less on Shakespeare's plots.

Neither my leisure, nor acquaintance (I mean want of) with the language, will enable me to enter as fully into this curious subject as it deserves. My object is rather to attract the attention of some one who would be capable of investigating it. The copies of the above-mentioned plays in my possession shall be accessible to any one likely to pursue the examination. But there are, no doubt, many other old Dutch plays worthy of the investigation of the English student. A very fine collection of them is preserved at Leyden, the printed Catalogue of which, in 3 vols. 8vo., is procurable from Mr. Nutt, at a moderate expense. There is, I am told, a still finer collection in the Imperial Library at Paris; and there is also a fair sprinkling of them in the British Museum, purchased from Mr. Müller some years after I had secured what appeared to relate more especially to the illustration of Shakespeare. Thus, materials are abundant to any one who has the requisite knowledge and leisure for the prosecution of a new and curious object of literary inquiry.

J. O. HALLIWELL.

FOREIGN CORRESPONDENCE.

Christiania, April 10, 1860.

AMONG the scientific works which for a series of years have been published under the auspices and at the expense of the University of Christiania, one has within these few days issued from the press, which, although principally published on account of its importance in relation to the history of Norway, will not, it is to be hoped, be without interest to the British reader. It is a new edition of 'Cronicon Regum Mannie,' by Prof. Munch, accompanied by remarks and many explanatory historical documents.

I presume it to be well known that the Isle of Man and the Hebrides, up to the year 1266, formed part of the kingdom of Norway (although under vassal kings), and that after their cession to Scotland, in 1266, they still continued up to the fifteenth century in clerical relations, as "diocesis Sodorensis," under the "Archiepiscopalis Metropolitani Sedes Nidaros" (Trondhjem) in Norway, as "Suffragan Stalls" under it. This will readily account for the importance attached to the work in this country. It has been published before, even on more occasions than one, but neither completely nor accurately. The last edition, Johnston's 'Antiquitates Cætonormannicæ,' is complete, but with a mass of unmeaning errors, which makes the work almost useless.

During Prof. Munch's sojourn in London, in 1850, he availed himself of the opportunity to compare Johnston's edition with the original manuscript in the British Museum, and to correct its faults: this has enabled him to edit a new and correct edition. What specially confers on it an abiding worth, is the circumstance that, among the historical documents which accompany it, the greatest proportion are new, hitherto unknown, letters from the registers in the Vatican archives, to which the author, who is now through the liberality of the Storting in Rome, has had access. The object of his sojourn in that city is to search for and collect materials for his History of Norway.

The Preface contains complete explanations of all the Runic inscriptions of the Isle of Man which have hitherto been discovered, and as well as the accompanying ample notes, and the work itself, is written in English, in order to secure a wider range of circulation; the author, taking advantage of the liberal permission granted by the University of Christiania to the authors of its Scripta Academica, to select either of the three most current European languages, when not writing in Latin, has chosen English, although naturally under great disadvantages, in preference to his own language, which would have confined the fruit of his labours to the limited circulation of his own country. We trust that the result will in no slight degree tend to afford the British reader a clearer insight than he has hitherto possessed into the political relations of Norway and the British Islands during the earlier part of the Middle Ages, and at the same time clear away those errors which have misled several British investigators.

It is not universally known perhaps in England—and I may, therefore, state or re-state the fact—that the English language has of late become a compulsory branch of education in the public schools in Norway.

Florence, April 13.

IN a letter to the *Athenæum* of some months back, I mentioned the intended *Concorso*, or competition, decreed by the Tuscan Government for the execution of pictures and statues on given subjects from Italian history, ancient and modern, to be placed in the principal cities of Tuscany at the public cost. The Exhibition of models and cartoons at the *Belli Arti* by the artists engaged in this *Concorso* closed a week ago, and merits a few words of notice in the interval which yet separates us from the coming of King Victor, in whose honour the whole city is sprouting with incipient triumphal arches and illumination scaffoldings after the fashion of the Pisan *Luminara*.

Among a considerable number of cartoons for large historical pictures on the subjects proposed

for competition, there was in truth a very fair share of works above the average in vigour of conception and skilful grouping, while nearly all of them displayed a freshness and earnestness of feeling which raised them as artistic compositions above the wonted weakly namby-pambyism of former Florentine Exhibitions of modern Art, and spoke well for the new-born influence of our freer and healthier social atmosphere on the growth of Art among us. Not of course that time has been given yet for the realization of that improvement in our School Art, which the late changes will not fail—as similar changes have never failed elsewhere—to bring with them. But we have the results of that inspiration, which is born from the stirring of all the pulses of the heart. Two of the designs for the battle of Legnano, where Barbarossa and his host were routed by the heroes of the *Carroccio*; more than one of those for the Triumph of Marius returning from the conquest of the Cimbri; and, among the more modern subjects, Signor Sansoni's sketch for the fearful five-times-repeated struggle at San Martino in the last war, with the lurid tempest rolling up behind the heights, and just about to mingle with the iron storm that pelted the flank of the wavering Austrians, are very creditable to the respective artists; and the selections among them, in the first instance, for execution, and, in the second, for premium, seemed to me to have been judiciously made by the Committee.

Not one among the cartoons could be said to fall into the category of the grotesque or ridiculous, which is more than could be said, alas! for a large proportion of the models for sculpture. The plaster Victor Emmanuels, Louis Napoleons, and Charles Alberts, not to speak of patriots and sages of higher antiquity, strutted and straddled, and menaced the world in general, on foot and on horseback, in every degree of caricature and impossible distortion or flat inanity around the room devoted to the statuaries models, and even the few selected by the Committee for execution were to be looked at "with a difference," in the hope that more careful study and severer drawing would go to their translation into marble or bronze.

But the gem of the Exhibition was, in truth, a picture wholly extraneous to the competition, and had only been placed in it, though still unfinished, at the express desire of the Committee, who, with singular good taste, "delighted to honour" thus publicly the young artist, Signor Ussi, a Florentine by birth, who has lately returned from his studies in Rome, where great part of the picture was painted. This remarkable work, so remarkable that I venture to say that even at one of the great Exhibitions of Paris or London it would have been the picture of the season, is about twelve feet by eight, and the figures, of which there must be, small and large, at least a score, are of life size. The subject of it is 'The Duke of Athens signing the terms forced upon him by the Florentines' previous to his ignominious flight from the city, on the 3rd of August, 1343.

Although the story be one of those which "everybody knows," a dip into old Villani's quaint and simple chronicle is a marvellous freshener up of its picturesque outline, and will give an idea of its admirable fitness for Art-embodiment. Walter de Brienne, called the Duke of Athens, a condottiere in the service of Robert, King of Naples, came to Florence at the entreaty of the *Signori* of that Republic, to take command of its forces in the war against the Pisans. For this object, however, he came too late, and took up his residence in the city, where he contrived, by bribery and intrigue, to win the favour of some of the great families, as well as of a portion of the lowest rabble, and so, by exciting a popular tumult, got chosen Supreme Protector of the Republic for life. The very next day the Duke pulled off his mask of fawning affability, and threw the *priori* of the city into close confinement, tore and defaced the sacred Gonfalone or standard of the State, excited the people to discontent and turbulence, and in the course of eleven months from that time, he and his ruffian followers contrived by every species of oppression, cruelty, lust, rapine, and violence to render themselves intolerably hateful to the citizens, besides sending off

to Naples in hard money the sum of 50,000 ducats, extorted from the victims of their tyranny. Roused at length to fury by the discovery of a plot of the Duke to massacre three hundred of the principal citizens on pretence of assembling them in council, and also by the cold-blooded murder of a certain Guglielmo Altoviti, and others of the townsman, the Florentine people rose and armed themselves, to shake off the intolerable yoke, "and there were above ten thousand citizens," says Villani, "armed with helmet and breastplate like knights, without any foreigners or countryfolks, the which band of citizens was very noble to see, and powerful, and united." This *Civica* of old times besieged the Duke and his Burgundian troops in the huge pile of the Palazzo Vecchio, then fortified with turreted gates and ramparts, and there they starved their tyrants into terms with the help of some Siennese soldiers and men of Prato and Arezzo who reinforced them. Having sent in the Bishop of Florence and Count Simon of Battifolle with others to parley with the Duke, they demanded his immediate resignation of the Protectorship, and the delivery into the hands of the people of three of the most detested of his creatures, namely Messer Guglielmo d'Asciesi, called the Duke's conservator, his son Gabriel, and Messer Cerretieri Visdomini, his chief favourite and adviser. This last worthy's name is to this day held up to popular execration in Florence, inscribed with an appropriate character, appended on a marble tablet in Via Calzajuoli.

The Duke utterly rejected such haughty terms at first, but the Burgundians being reduced to a little biscuit, vinegar, and water, *pour tout potage*, insisted upon his yielding, and gave him to understand that if he proved obstinate they would give up not only the three demanded, but his dual self into the bargain; "and," says the Chronicle, "they planned it, and had the power to have done it, so strong were they." So the wretched three miscreants were thrust out of the postern into the hands of the raging mob, and the Asciesi, father and son, were literally torn in pieces by them. "Mark this," quoth Villani, sententiously, "Whoso doth cruelly shall die a cruel death, dixit Dominus!" Not so though in every case, for Messer Cerretieri, who was as bad as they, or worse, happening to come out last, when the people's craving for vengeance was appeased, made his escape in the dusk of evening, and was heard of no more. The Duke then sullenly signed a capitulation, giving up the palace to the Bishop and "the fourteen," seven nobles and seven *popolani*, chosen to form the Government, together with Count Simon and his nephew Guido; "and he renounced by oath all lordship, and jurisdiction, and authority, over the city, and country, and district of Florence, *remitting and pardoning all injuries!* (one may suppose with how great goodwill) and promising on surety to ratify his oath when he should be out of the city and territory of Florence."

Such is the moment chosen by Signor Ussi for his picture. The scene is laid in a hall of the Palazzo Vecchio, and through its lofty windows the towers of old Florence are seen stretching up into the pale-blue summer sky. In the centre of the canvas sits the wicked Duke, dressed in dark-red from top to toe, his hand resting on the paper he is about to sign, his thin lips compressed, and his handsome crafty dark eyes still abstractedly calculating the chances of consent or refusal. On his right, cowering close to the arm of his richly-carved chair, stands the infamous Cerretieri, with an ashy face of hate, guilt, and terror under its shadowy hood, just risking one furtive glance towards the distant door and half-seen staircase past the group of Florentines who stand a few paces in front dictating the terms. The Bishop, dignified and resolute, with a world of calmness and refinement in his fine features and deep-seeing eye, and a treasure of clever handling in the simple massive Ghirlandajo-like folds of his black-and-white Dominican habit, stands in sharp profile to the spectator. Beyond him is the noble and venerable figure of Count Simon, a silver-bearded warrior wrapped in his cloak, and sternly leaning on his great cross-hilted sword. Behind these two stands the Count's nephew, Guido, clad in a rich

suit and bare-headed, intently observing over the Churchman's shoulder the pallid face of the Duke. A variety of excellently varied figures fill the middle distance behind this group; and at the open door of the hall, in the centre of a fierce and pitiless throng, the two wretched culprits, with scared eyes and imploring hands, are being thrust forth into the power of the multitude crying below for their blood.

On the left hand of the Duke, an admirable group of Burgundians is insisting on his signing without delay. One of them, a rude choleric fellow, his bandaged head telling of a recent brawl, stretches his eager face over the corner of the table close to his master's shoulder; and another truculent-looking friend of the same kidney vociferates behind him with out-stretched hands, and is evidently prepared to proceed to any extremity rather than longer submit to the "biscuit-and-vinegar" diet. Others of the mercenaries, officers and soldiers, fill up this side of the picture with admirably-varied action, and the grouping and foreshortening of the gesticulating figures are especially worthy of praise. The attention to costume and local fitness is throughout minute. The colouring is careful, singularly full, and harmonious, and there is a tranquil power and real life-like character about the whole picture, which fixes it on the memory with photographic distinctness.

This is, I hear, the young painter's first large work, and has been purchased by the Government for 2,500 dollars (about 500*l.*)—a remuneration, even in this country, totally inadequate, as may be supposed. It is to be hoped, that the place for which it is destined may match its merits; for, both as a beautiful work of Art, and as a record of one of the proudest episodes in the story of the old Florentine Republic, it is a possession of which any country might well be proud. TH. T.

OUR WEEKLY GOSSIP.

THE Council of the Society of Arts have commenced in earnest the guarantee for the great International Exhibition of 1862. If we may judge by the list of parties who have already signified their intention of joining in the guarantee, and which we have seen at the rooms in the Adelphi, the Council have only as yet addressed themselves to the members of the Society, as out of 132 names down on the list for sums varying from 10,000*l.* to 100*l.*, 117 of these appear with an asterisk, indicating that they are Members of the Society of Arts. It will be seen by the following letter from Gen. the Hon. C. Grey, that it is the intention of H.R.H. the Prince Consort, the President of the Society, to put his name down for 10,000*l.*—

"Windsor Castle, April 19.
"Dear Sir,—I am commanded by his Royal Highness the Prince Consort to inform you that His Royal Highness has given his best attention to the proposal made by the Council of the Society of Arts for the formation of a Guarantee Fund, in order to enable them to give effect to the wish of the Society to hold another Great International Exhibition in 1862. As President of the Society, it is ever the wish of His Royal Highness to assist, as far as it is in his power to do so, any well-considered plan, proposed by the Society, which has for its object the advancement of Art and Science as applied to industrial pursuits. But feeling at the same time that the favour of the public to any such plan should be due to the merits of the proposal alone, he has in general made it a rule to decline giving his name to any undertaking which had not already received such an amount of public support as would ensure its ultimate success. In the present case, however, considering the conditions under which it is proposed to raise the Guarantee Fund—one of which provides that 'no liability shall be incurred by any person subscribing the agreement, unless the sum of 250,000*l.* be subscribed within six calendar months'—His Royal Highness will so far depart from his ordinary practice as to intimate his readiness, when the public interest in the proposed Exhibition shall have manifested itself to the extent of subscribing 240,000*l.*, to contribute the further sum that shall

be necessary to complete the full amount of the proposed guarantee.—I remain, &c.,

"C. GREY.

"P. Le Neve Foster, Esq."

—We learn from the *Times* the following facts:—"The principal conditions of the guarantee agreement are:—1. That no subscriber will incur any liability until at least 250,000*l.* have been guaranteed. 2. That no calls will be made unless it should happen that, contrary to the experience of the Exhibition of 1851, where there was a surplus of nearly 200,000*l.*, there should be a loss, when the call will be *pro rata*. 3. Any surplus will be at the disposal of the guarantors, for the promotion of arts, manufactures and commerce. 4. The trustees and managers of the Exhibition named are the Earl Granville, K.G., Lord President of the Privy Council, Vice-President of the Society of Arts; the Marquis of Chandos, chairman of the London and North-Western Railway; Mr. Thomas Baring, M.P.; Mr. C. Wentworth Dilke (Royal Commissioners for the Exhibition of 1851); Mr. Thomas Fairbairn, chairman of the Manchester Art-Treasures Exhibition. The Council do not propose to limit the fund to the 250,000*l.* named, but having secured that sum, they will endeavour to increase it as much as possible. Already a few members of the Society, and other bodies, have promised their names as guarantors to the amount of 170,000*l.*"

A misprint of a single letter destroyed the sense of the third verse of the lines in last week's *Athenæum* on 'The Crocus.' The lines should have read:—

And where the withered crocus lies,
Among the rhymes my poet wrote
Soft memories emparadise
A song it does me good to love:
A hinted odour that will stay
When'er I lift the flower away,
A little melancholy dower—
Yet all the fortune of the flower!

A new act has opened in the comedy of the Shakespeare Controversy. Scene, Office of the *Daily Post*, Birmingham. Enter, Mr. C. M. Ingleby. Mr. Ingleby is a gentleman who has written an amazing book on Logic, and who has also pledged his literary credit that the word *Cheer* was unknown in our language before 1808. Mr. Ingleby makes public proclamation:—

"Who sold, either by public auction, in London or elsewhere, or by private contract, in or about the month of December, 1846, an imperfect copy of Shakespeare, edition 1632, bound in rough calf, which was purchased by Thomas Rodd, of Great Newport Street, London?"

—Scene now changes to a public-house, the Tamworth Arms. Mr. Warner, late of Stratford-on-Avon, discovered reading the said proclamation. Takes up pen and writes:—

"To the Editor of the *Daily Post*."

"Tamworth Arms, Moor Street, Birmingham, April 16.
"Sir,—On the 14th inst., I saw an inquiry from a correspondent in the *Journal*, asking who sold Thomas Rodd, of Newport Street, in the year 1846, an old copy of Shakespeare? Would you please allow me, through the medium of your *Daily Post*, to inform Mr. Ingleby, and all whom it may interest, that I sold Thomas Rodd an old copy of Shakespeare, and it came from Clopton House, near to Stratford-on-Avon. When I left Stratford-on-Avon, Mr. Rodd visited my house in the Borough, and was one of my kindest patrons with my cast of Shakespeare; and there he saw the old but imperfect copy of Shakespeare. It contained notes which much interested him. As regards the binding, I could not answer whether it was sheep or calf, but that it was in a good state of preservation, and I could own it immediately if I saw it. Your obedient servant,
"MILL WARNER, late of Stratford-on-Avon."

—"Who sold Thomas Rodd? I sold Thomas Rodd." The fun is rather fast; but the Controversy of late has been growing somewhat grim and stiff. After the tragedy a farce may be found pleasant enough. The opening in the Birmingham public-house promises well. Is there a Tamworth Arms? Is Mr. Warner known there? Is he the landlord? Does the house desire to see itself in print? These are preliminary and collateral queries. One query is essential.—Has Mr. Warner yet seen the volume? If not we would advise him to repair that fault without delay. If he should think proper to write more letters, in answer to more local proclamations, without first satisfying himself that the Collier volume is the Clopton House volume, people may be apt to infer that the thing is a hoax. He is not the only person who has

recently discovered that he sold an old Shakespeare to Mr. Rodd in the year 1846.

The "Viscount de Montgomery" has not chosen to answer for himself; a friend, however, has sent us the following scrap from the *Witness* newspaper, which we insert without prejudice, while waiting for better information:—"A young man, who has been passing himself off in Kirkcaldy as the Viscount de Montgomery, and who attended religious meetings, came forward as a lay preacher, wrote poetry, published sermons, and advertised other works, the proceeds of which were to be devoted to charitable objects, carried on an extensive correspondence, having posted no fewer than 300 letters in Kirkcaldy in three weeks, and at last took an interest in a poor blind man from Oxford, who was represented to be a Wesleyan lay preacher, and for whose benefit he solicited subscriptions from the benevolent, has just had his philanthropic and aristocratic career brought to an untimely close; for, on inquiries having been made, it has been discovered that the Wesleyan lay preacher was a tailor, and that he himself was the tailor's son." If this story be untrue, the "Viscount" will be grateful for the opportunity of a public denial. In the mean time we ask our readers in Bayswater and elsewhere to suspend their belief in the good faith of that literary diploma which it is pretended the *Athenæum* has given to a Viscount de Montgomery.

The contributions for the Arndt monument at Bonn already exceed the sum of 12,000 thalers. To have such a sum collected in so short a time, in a poor country like Germany, which is already taxed to the utmost, is something like a demonstration to the French neighbour by which he may learn that the "natural frontier," as regards the left shore of the Rhine, would not be yielded without a struggle. It must be taken into consideration, too, that not a penny of this sum comes from the larger states of Austria, the government having strictly prohibited every contribution for this purpose.

By order of the French Emperor, a monument will be erected to the memory of the Maid of Orleans, on the right shore of the river Oise, near the old bridge of Compiègne, where the heroine was taken prisoner by the English, on the 23rd of May 1430. The monument is to consist of a statue of Jeanne d'Arc, and will be executed after the well-known work of the Princess Marie of Orleans.

On the 24th of March Dr. Luther discovered a new planet at the Observatory of Bilk, near Düsseldorf; it is the fifty-seventh of the small planets between Mars and Jupiter.

M. de Lamartine's complete works will appear at Paris, published by himself, in an "Édition personnelle, définitive, unique." They will comprise forty volumes, of from 500 to 600 pages each: in the course of four years the work will be complete. The price will be 300 francs for the whole, if paid in advance, at the delivery of the first volume ('Méditations Poétiques et Religieuses'); otherwise, every yearly course of ten volumes will cost eighty francs. Every subscriber will receive Lamartine's portrait with his autograph.

Mr. Hickson writes:—

Falmouth, April 17.

"After the courteous letter of Sir Gardner Wilkinson, and the hope he has expressed that the original frescoes of Bruce's harpers may be re-examined, the subject must be allowed to rest till we receive the report of some new archeologist, drawn to Thebes with a view to the object. I wish only to add, in explanation of the connexion of Egyptian with Greek music, that there is good historical evidence of Egyptian musicians, and musicians from different parts of Asia, having, at the culminating period of Greek prosperity, flocked to Athens in considerable numbers, from the same motives which influence modern artists resorting to Paris or London,—the patronage to be obtained of wealth. The prototype therefore of every musical instrument known in Greece might be expected to be found in the tombs of Egypt and the ruins of Nineveh; especially the harp of Terpander and Ión, the heptatone *ῥόμφη*, or harp of seven strings, which Sir Gardner Wilkinson tells us is

more numerous in Egypt than any other. Next to this a musical antiquary would anticipate finding that harp of eleven strings, for introducing which in Sparta, Timotheus the Milesian, by a decree still extant, was condemned to banishment.—This harp might be the one figured with eleven strings both in *I Monumenti dell' Egitto* and the *Description de l'Egypte*, but unfortunately it is described by Bruce as having thirteen strings, while Sir Gardner Wilkinson informs us that it has only ten. The Greek scale of eighteen notes, called by Euclid the *ἀκράβητος οὐρανία*, was composed, (as we gather also from the latter authority,) of two primitive scales; a scale of seven notes and a scale of eleven notes, representing, we may suppose the order of intervals which belonged separately to the harp of Terpander and the harp of Timotheus; but it is very curious, if the authority of Bruce is to be set aside, that no fresco or sculpture of a harp of eighteen strings is known to exist. I learn, however, with much satisfaction from a friend at Athens whose letter reaches me this morning, that further and active inquiries into what may remain of musical interest among the monuments of ancient Greece and in the libraries of Greek convents have lately been initiated. Yours, &c.

W. E. HICKSON."

The small but brilliant collection of engravings made by the late Mr. Johnson, of Oxford, containing specimens of the highest class in their respective divisions, in point of rarity, beauty, and condition, has been dispersed by Messrs. Sotheby & Wilkinson, at unprecedented prices. The following are worthy of notice:—Proof of the 2 vols. of the *Liber Veritatis*, 27*l.*—Man Riding on an Ass, called 'La Perle,' by Berghem, in the first state, 35*l.*—Canaletti's Etchings, with the original sketch for the frontispiece, 35*l.*—Descent from the Cross, after Rubens, by Claessens, a first proof, 25*l.*—La Vierge aux Rochers, after L. Da Vinci, by Desnoyers, 29*l.*—La Vierge au Linge, after Raffaele, by the same, proof before the drapery, 25*l.*—Adam and Eve, by Albert Dürer, 46*l.*—St. Hubert, a brilliant impression, by the same, 42*l.*—The Madonna della Segiola, after Raffaele, by Garavaglia, proof before any letters, 20*l.*—The Ecce Homo, by Lucas van Leyden, slightly restored, 20*l.*—The Marriage of the Virgin, after Raffaele, by Longhi, a brilliant proof before any letters, 74*l.*—The Reading Magdalen, proof, after Correggio, by the same, 21*l.*—The Last Supper, after L. Da Vinci, by Morghen, a splendid proof before any letters, and with the white plate (of which it is said only six impressions exist in this state), 316*l.*—The Transfiguration, after Raffaele, by the same, proof, 24*l.*—The Aurora, after Guido, by the same, a brilliant proof, 50*l.*—The Penitent Magdalen, after Murillo, proof before any letters, 35*l.*—Parce Somnum Rumpere, after Titian, by the same, proof before letters, 26*l.*—Portrait of Raffaele, proof before letters, 17*l.* 10*s.*—St. John, after Domenichino, by F. Müller, a fine proof, 38*l.*—Madonna di S. Sisto, after Raffaele, by the same, a most brilliant proof before any letters, 120*l.*—The Five Saints, after Raffaele, by Marc Antonio, 66*l.*—The Parnassus, by the same, 35*l.*—St. Paul preaching at Athens, by the same, 36*l.*—The Judgment of Paris, by the same, said to be one of the finest impressions known, 320*l.*—The Massacre of the Innocents, by the same, with the 'Chicot,' 61*l.*—The Original Sketch in Pen, for the same, by Raffaele, 190*l.*—The Three Trees, by Rembrandt, 57*l.*—Old Haaring, very fine, 107*l.*—The Hundred Guilders, a splendid impression on India paper, with margin, 160*l.*—The Barn, a brilliant impression, 30*l.*—The Assumption of the Virgin, after Titian, by Schiavone, first state, before any letters, 30*l.*—The Death of the Virgin, by M. Schöngauer, 60*l.*—Charles the First in his Robes, after Vandeyck, by Strange, proof before any letters, with all its margin, 52*l.*—Charles the First with the Horse, by the same, proof before any letters, 37*l.*—Henrietta Maria and her Children, by the same, proof before any letters, 22*l.*—Cleopatra, after Guido, by the same, proof before any letters, 19*l.* 10*s.*—The Correggio Frescoes, by Toschi, artist's proof, with the remarks, 80*l.*—The Rat-Catcher, by Vischer, proof before any letters, 18*l.*—Battle at La Hogue, after West, by Woollett, a proof before letters, 18*l.*

—Roman Edifices, after Claude, by the same, proof before letters, 16l.—The Fishery, by the same, proof, 20l. 10s.—The Niobe, after Wilson, by the same, a brilliant proof, 70l. The day's sale produced 3,359l. 1s. 6d.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission 1s.; Catalogue 6d.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS will OPEN their TWENTY-SIXTH ANNUAL EXHIBITION, at their Gallery, 53, Pall Mall, near St. James's Palace, on MONDAY NEXT, the 23rd.—Admission, 1s.; Season Tickets, 6s.

FRENCH EXHIBITION, 190, Pall Mall.—The SEVENTH ANNUAL EXHIBITION of Pictures, the contributions of Artists of the French and Flemish Schools, is now OPEN.—Admission, 1s.; Catalogue, 6d. Open from 9 till 6 daily.

EXHIBITION of HOLMAN HUNT'S Painting of 'The FINDING of the SAVIOUR in the TEMPLE,' commenced in Jerusalem, in the year 1854, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Nine till Five.—Admission, 1s.

SCIENCE

Actinologia Britannica. A History of the British Sea-Anemones and Corals. With Coloured Figures of the Species and Principal Varieties. By Philip Henry Gosse. (Van Voorst.)

THE British Sea-Anemones, like the British people, have enjoyed long and placid dreams, out of which they have been recently and reluctantly awakened—the Anemones by the grasping encroachment of human hands, the British people by the "shaking of the nations." Both have been rudely shaken, and neither can sleep and dream any more of peaceful prolongation. What Louis Napoleon is to the one, restless naturalists are to the other. One important difference there is—the coasts inhabited by the Anemones have been invaded and plundered; Mr. Gosse has conquered, and lays before us in this volume his *spolia opima*. That war is over, and the poor Anemones are prisoners in hundreds of glass-cases, where they live like prison-flowers, and where, though indulged with every kind of mimicry of their native homes, they too soon grow flaccid and sickly, and droop, though looked upon by the finest eyes and gently poked by the prettiest fingers. It is of no use to pet them;—what are lustrous glances to a pining captive?—what are tender touches to a creature that would only toy with the rippling surf, and would never desire to put forth one of its hundred tentacles except to seize its dinner, and to indicate that it literally lives from hand to mouth?

Military men say that war is now more than ever a science, and that we have less need to study politics than projectiles. What, therefore, our Armstrongs and Whitworths are doing is of much more consequence than what the Metternichs and Thouvenels are thinking. Now, it is much the same with the Anemones. It is of no moment to them what names Mr. Gosse may give them. They are none the worse for being entered as *Bolocera*, or *Arachnactis*, or *Siphonactinia*, or *Sagartia*. He may call them all the names in the Lexicons, and yet they will not stir a tentacle to help themselves. But it is a very different thing for these little coast-tenants when a strong-minded woman comes down upon them with her practical ways and her science of seizure. Miss Glogg scorns the toilet and the boudoir, yet even thence does she draw her weapons: for to cite her own warlike words, "I find no difficulty in digging the *troglydites* out of the rocks or mud. The instruments I use are long, thick hair-pins [of iron wire, one-sixteenth of an inch thick]. After getting my fingers nearly skinned, I bethought me of hair-pins. When I see a *troglydite* that I wish to possess, I take one of these strong pins in each hand, and as quickly as I can I put the

bent ends down the fissure as close as I dare to the creature; when I think I have reached its base, I work them gently, but firmly, towards each other, till I feel I have detached the Anemone, when it is easily lifted out either with the fingers or with the pins." Neptune defend us from Miss Glogg's hair-pins! Think of the sad and sundering realities to which the quiet race of Sea-Anemones has awoke after centuries of peaceful subaqueous dreams! Do they not bewail themselves—

On shores untrodden by the foot of foe.
We slept, but wake to unavowed woe,
For what unknown, for what unnumbered sins
Endure we now these persecuting pins?

A photograph of Miss Glogg (*Gloggia hastata*), in full charge with her hair-pins, should have adorned these pages. Other names quoted in the volume sound sadly ominous for our beautiful little Anemones, such as that of the Rev. G. Tugwell. The mournful truth is that, what with the capillary instruments of Miss Glogg and the persistent pulls of Mr. Tugwell, the poor Anemones are as sure to be transferred from their native shores and annexed to parlour rockeries, as the reluctant Savoyards have been annexed to France. In vain do tender-hearted people cry "Shame!" for the annexation is a *fait accompli*. *Gloggia hastata*, or *Tugwellus diripiens*, is always at work, plotting, piercing, undermining, pulling, and pilfering.

No doubt the Savoyards will become merry in time,—and such is the case with the harder Anemones. Under the clouds of night they will often unveil their beauties to the moon, though chary of displaying them to the garish eye of day. The very beautiful Plumose Anemone is likeliest to put forth all its gorgeousness of array an hour or two after nightfall. Another species, the Snake-Locked Anemone, possesses a remarkable power of elongation in the dark. "The finest specimen I have ever seen," says Mr. Gosse, "used to stretch up at night in the form of a perpendicular column, five inches in height, with a thickness of about two-thirds of an inch, from the summit of which the numerous slender tentacles, arching outward on all sides, and extended to extreme tenuity and translucency, gave to the whole animal somewhat of the appearance of an elegant palm-tree."

The Cave-dwelling Anemone possesses considerable tenacity of life, as the following curious circumstance proves:—

"On the 5th of October last Mr. West inclosed in a small tin canister three specimens with a little damp weed, but without water. The box was then addressed to me, and committed on the same day to the post-office at Leeds; where, however, owing to the oozing forth of a slight wetness, it was detained. In the course of a few days I informed him that it had not arrived; but my friend residing out of the town, and my letter arriving on Saturday evening, he was not able to obtain from the over-scrupulous post-master the suspicious mis-sive until Monday morning, the 12th—a week (within five hours) of the animals' imprisonment. Of course he expected to find them in a pretty advanced state of decomposition; but on removing the lid, saw at once that the case was not hopeless. They were immediately treated to the long-foregone luxury of a bath of sea-water; and though one of them was *hors de combat*, the other two recovered, and lived to bear the journey to Devonshire under better auspices."

A common proverb assures us that eels are used to being skinned, and therefore do not suffer under the process; but the Anemones are only in course of skin-losing education, and, we fear, feel to every finger. Mr. Gosse very coolly and scientifically describes the way in which he skinned a poor Walled Corklet:—"I removed, with a fine needle's point and pliers, the

epidermis piecemeal. As I removed the loose free tubular portion (the animal having retreated far in at the earliest assaults), I discovered free within its cavity about half-a-dozen egg-like germs, of a rich deep orange colour. When the whole epidermis was removed, I detached the animal from its adhesion in a small hollow of the limestone; not without the discharge of a thick mucus from the base. The animal was now reduced to an abject flatness. In a day or two it attached itself to the rock again, and even crawled a little way. It now expanded freely, but did not renew the epidermis." Not a word of compunction for puncturing and removing piecemeal the poor creature's skin, but only an implied reproach because it could not get another skin in a day or two! What with Gosse's needles and Glogg's pins, we deeply sympathize with the Walled Corklets; and could we warn their unsuspecting brethren on the sea-shores of their approaching fate, we would clear the entire coast of every living thing capable of being underpinned, unskinned, ungermed, and eviscerated.

To depict these beautiful creatures in their fairest colours and fullest expansion is the most innocent and laudable part of the affair. Sketching them is better than skinning them; and a camel's hair brush is much more becoming than a bent hair-pin. Let Mr. Gosse abjure his pliers and adhere to the pencil, in which he excels and pleases all. Nothing can surpass the beauty of most of the plates in this volume. They are printed in colours, with a finish and clearness which we have not yet seen equalled in subjects of this kind. Every Anemone is delineated in its most favourable posture, and all are grouped in fanciful conjunctions. Perhaps, as in the portraits of ladies, there is some amount of idealization. Turning, as we do at this moment, from the plates to a well-stocked aquarium, we confess that the latter is less glowing and gorgeous than the figures. We suppose, however, that as there are hours when ladies look their best (Miss Glogg may be beautiful when without her hair-pins), so there are times when Anemones, having no dread of Gosse or Glogg, spread out every tender tentacle, and reveal every rich and delicate hue to the eager artist. At such a time all the subjects in these plates have been taken. Doubtless the publisher deserves a meed of commendation for this beautiful production.

Of the Corals we say nothing, because they appear so entirely subordinate in a volume like the present.

SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 11.—*Annual Meeting*.—N. Gould, V.P., in the chair.—The Auditors delivered in the Report upon and the Balance-sheet of the Treasurer's Accounts for 1859; by which it appeared that 573l. 1s. 6d. had been raised, and 493l. 6s. 2d. expended, leaving 79l. 15s. 4d. in favour of the Society, which, added to 17l. 6s. 9d. of the preceding audit, rendered a balance on behalf of the Association of 97l. 2s. 1d.—During the year sixty-two Associates had been elected, and already, in the present year, thirty others. Eight members had withdrawn, and seven had deceased: seven had also been removed for non-payment of their subscriptions.—The condition of the Society was highly satisfactory, there being no liabilities, and not a debt undischarged.—Thanks were voted to the late President, the Earl of Carnarvon, to the Vice-Presidents, the Treasurer, other Officers of the Association, and the Council.—A ballot was taken for Officers and Council for 1860-61, and the following declared elected:—President.—B. Botfield, M.P. Vice-Presidents.—J. Copland, M.D., Sir J. Dwarria, G. Godwin, N. Gould, J. Heywood, Dr. J. Lee, T. J. Pettigrew, and Sir G. Wilkinson. Treasurer.—T. J. Pettigrew. Secretaries.—J. R. Planché, H. Syer Cuming,

and Dr. Beattie. *Curator and Librarian*—G. R. Wright. *Palaeographer*—W. H. Black. *Draftsman*—H. C. Pidgeon. *Council*—G. G. Adams, G. Ade, C. Ainslie, T. Allom, J. O. Halliwell, G. M. Hills, G. V. Irving, and T. W. King. *York Herald*, W. C. Marshall, R. A. Major, J. A. Moore, J. W. Previt, E. Roberts, S. R. Solly, A. Thompson, C. F. Whiting, A. Woods. *Lancaster Herald*, T. Wright. *Auditors*—W. E. Amiel and J. Savory. The Treasurer read obituary notices of Members deceased during 1859:—P. Dawson, J. G. Patrick, Mrs. Percival, H. W. Rolfe, R. Stephenson, M. P., W. Stradling, and Col. Wildman.—Thanks were voted to the Treasurer and to the Chairman, and about fifty of the Associates adjourned to dine together at St. James's Hall, and celebrate the seventeenth anniversary of the Association.

HORTICULTURAL.—A *Special General Meeting* of this Society was held on the 17th instant, at the House of the Society of Arts, John Street, Adelphi, the Rev. L. Vernon Harcourt, V.P., in the chair, when the following candidates were elected Fellows:—Mrs. J. Alexander, H. Chester, Mrs. Chester, Mrs. W. H. Cole, C. Gayford, G. Goss, E. B. Green, H. Hamersley, Mrs. Hamersley, Rev. F. R. Hepburn, Edwin J. M. Herapath, A. Jardine, Sir R. Jarvis, Sir E. Lacon, Bart., H. Langley, T. V. Learmonth, C. J. A. MacLean, Hon. Mrs. Maude, Mrs. J. Maudslay, Miss I. A. Maudslay, Miss Clara R. Maudslay, W. R. Mitchell, Capt. W. Pixley, Mrs. Pixley, R. E. Pixley, Lieut.-Gen. Sir G. Pollock, Lady Pollock, Dr. D. Preston, Miss E. Riccardo, A. G. Roberts, W. Scott, J. Salter, H. W. Segelcke, Col. Sidley, Major-Gen. Sir S. W. Steel, E. D. Verner, Mrs. H. B. Ward, The Lady H. Wardlaw, E. Warwick, Mrs. E. Warwick, S. H. Waterlow, Mrs. L. Wight, Mrs. B. Wynne.

SOCIETY OF ARTS.—April 18.—T. Winkworth, Esq., V.P., in the chair.—Messrs. C. E. Mackintosh, G. S. Norton, Rev. W. Tennant and W. Watson were elected Members.—The paper read was 'On Paper-making Materials,' by Dr. Collyer.

SYRO-EGYPTIAN.—April 16.—W. Loaden, Esq., in the chair.—R. C. Marsden, Esq. 'On Hieroglyphic Readings.'

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—'Herbiv. Mammalia,' Dr. Cobbold.
—Antiquaries, 8.—Anniversary.
—Architects, 8.
—Geographical, 8.—'South Australia,' Sir R. G. Macdonnell.—'Voyage up the Darling, &c.,' Mr. Randall.—'Mountain Typical Ranges,' Mr. Spottiswoode.
Tues. Engineers, 8.—'Works on the Severn,' Mr. Williams.
—Zoological, 8.—'Tortoise, Ecuador,' Dr. Gray.—'Mammals,' Mr. Fomes.—'Rhesus,' Mr. Slater.
Wed. Society of Literature, 8.—Anniversary.
—Society of Arts, 8.—'New System of Bread Manufacture,' Dr. Daubigny.
—Archæological Association, 8.—'Anglo-Saxon Barrow, Isle of Wight,' Dr. Wilkins.
Thurs. Numismatic, 7.—'Physical Geography,' Mr. Ansted.
—Royal Institution, 8.—'Notes on Regulation,' Prof. Faraday.—'Metals,' &c., M. A. Matthiessen.
—Philological, 8.
Fri. Royal Institution, 8.—'Science applied to Military Forces,' Mr. Abel.
Sat. Royal Institution, 8.—'Heat,' Mr. Abel.

FINE ARTS

'FINDING OF OUR SAVIOUR IN THE TEMPLE.'

AFTER eighteen months spent at Jerusalem, and nearly five years of study, Mr. Hunt places this work before the public, in the German Gallery, and we are called upon to consider if it be worthy of the immense amount of time and labour employed upon it. No one will deny that the result is, in all respects, a grand one, and almost unequalled, in our time, for power of design or splendour of execution, such, indeed, as the interest of the subject and the nature of the artist's genius would lead us to expect.

Mr. Holman Hunt is essentially an English painter, and has taken a thoroughly national idea of his work, by representing both Christ and the Virgin from a point of view which has seldom been attempted before; in showing the former, not as the ideal youth whose countenance is a mere exponent of the painter's thoughts respecting physical or physical beauty; but, while giving full heed to these qualities, expressing the English

idea of duty to be performed, by the very action of the principal figure in his work.

This view of the subject is worthy of our consideration, for it comes nearer to humanity than the impassive or ideal representations of the theme. Christ is thus made part of us, and the purpose of High Art better answered by thus enlisting our human sympathies, and showing the Redeemer in the perfection of his earthly robe, than by ignoring the very conditions under which he presented himself to men. Thoroughly English and Protestant is the thought of showing the Virgin as the mother, and not as the spiritualized ideality of the early Italian painters, or in the sensuously beautiful type of those who succeeded them. This has been the artist's conception of the characters, and herein lies the gist of his method of treating the subject, as well in the design as the execution of every part of the picture. For thus honouring the human manifestation of the Divinity, it followed that devoted attention must be paid to everything surrounding it, and therefore he has elaborated every detail to the utmost; and, while preserving the whole in due subordination part to part, has yet enabled us to inspect the texture of every robe, and see the reflexions of the light in every jewel.

The spectator is surprised to observe that the dresses and accessories of this picture are by no means those ordinarily found in Scriptural subjects. Along with the conventionalities of expression and design, Mr. Hunt has discarded those of costume and architecture. Consequently, instead of the loose woollen draperies, like blankets, so ordinarily appropriated to this period of Jewish history, we have various and brilliant fabrics of oriental character, much like those used at this day in the East; and in place of classic architecture of no particular date, the background has been designed by the artist himself, in a style which competent authorities assert to be in strict keeping with the constructional ideas then adopted, as well as those injunctions of the Law in pursuance of which the second Temple was built.

The incident of the finding of Christ probably occurred in one of the outer chambers of the Temple; for there it was the custom of the priests and elders to instruct the people. Mr. Hunt has shown them seated upon a low bench, that, bending to a half circle, partly incloses the Holy Family, who are standing near the door, which, set wide open, displays in one of the outer courts a group of workmen selecting a stone—probably intended for the "Stone of the Corner"—to form a portion of the outer wall: over this wall are seen the suburbs of the city about Mount Scopus, and the hill-country further off. Upon the entrance of Joseph and Mary, Christ has turned towards the front, facing the spectators. Mary hastily draws him to her with one hand on his shoulder, while pressing forward her face to kiss his cheek. Christ is a healthy, beautiful boy of twelve, with a noble and almost royal countenance, expressive of a pathetic resolution and dignity that are indeed ineffably fine and touching. We conceive nothing could be more successful than this face, either in expression or execution; for in rendering of flesh tints it is intensely brilliant, and in texture pre-eminently round and sound. The beauty of the features, full of life as they are, and yet shadowed with the presage of death, strikes the observer at once; nor can he fail to notice the remarkable originality of their character, for therein consists the peculiarity we referred to in speaking of the artist's conception. Christ is no smooth-faced boy—a valetudinarian or feminine-featured child—half babe, half woman, in aspect—but a robust youth, of splendid physique, and exactly what the poet meant when he called him the ideal of a gentleman. The refinement, beauty, and dignity surrounding this personification of Our Saviour are only enhanced by the pathos which the action of one hand suggests to us. He is girding tighter the broad belt about his loins, as one who says, "I am ready to depart"; one foot is slightly advanced, and expresses the same idea. Even his mother's embrace but draws the body closer to her, while the abstracted, vacant range of the eyes tells how far off and how devoted is the spirit within. The

idea of duty predominates above all; and we heartily assent to Mr. Hunt's reading of the theme in not rendering Christ's face as an ideal study of passive holiness or intellectual power, but in the physical aspect of the personage he really was. Nobly beautiful, to express the glory of his origin and greatness of his task—also strong and robust to be able to do it, as he did. The whole of his life from this very incident, when he left his parents and was unattended at so early an age, to the very last, indicates the possession of a physique of the very highest and finest order—that he was a man in every sense of the word.

Proceeding in such a spirit as this, of course we expect to find that the Virgin herself in Mr. Hunt's hands exhibits distinct featural traces of the Jewish type,—as indeed she does; and exquisitely beautiful and marvellously tender is the countenance and the expression it bears. If we could find any fault, it is that she looks not quite worn enough by the travail of three days' search after Christ. She presses her face eagerly forwards to kiss him, and the fervid yearning of the eyes, that seem to see with the hunger of the whole soul of maternal love, is a triumph of art and feeling. Joseph, a man in the prime of mature age, stands behind, looking down on both. Here again Mr. Hunt has departed from the conventional idea of the theme,—we are bound to say that it is more than probable he is right in so doing. At any rate there is no other than conventional authority for representing Joseph as an aged man. He includes both in one guarding embrace, and bears over his shoulder his own and Mary's shoes by a latchet, for they have made bare their feet on entering the holy place: even their haste to find the Son has not made them forget this. The artist thus expresses his idea of the reverential character of Joseph, and his providence, by showing a string of figs borne at his girdle, just as a travelling Syrian does to this day.

It is in the group of Rabbis that Mr. Hunt has displayed the greatest knowledge of ordinary character. Nearest the front of the picture comes an old, half-imbecile blind man, the chief Rabbi, who supports against his shoulders the Torah, or Rolls of the Law. To guard these from defilement of the flies—the incarnation of Beelzebub—a boy, whose gorgeous raiment of cloth of gold shines like a jewel above the splendid colour throughout the picture, sits beside armed with a whisk. This is a charming little figure, exquisitely pretty. To support what we said about the flesh-painting, we may refer to that of this child's arms, and also the hands of the Rabbi he attends upon. Behind the last is an older boy, who is stealthily kissing the silken mantle of the Torah. The Rabbi himself is dressed in white, and a white over-dress, striped with black on the sleeves, which last was proper to the chief Rabbi when carrying the Pentateuch, and styled the "tillith." Seated next to this personage is one who holds a phylactery in his hand, and calls the attention of his chief to the promises of the older dispensation, which are written on the parchment contained therein. A third follows, who has been engaged in the disputation before the entry of Joseph and Mary, and now eagerly waits an opportunity of renewing it. He unrolls a scroll of the Prophecies.

The fourth Rabbi is shown as exhibiting a Pharisaical assumption of piety, by wearing the phylactery on his forehead, where custom required it only at the time of prayer. He holds a reed pen in his hand, and recounts upon his fingers the arguments of Christ. Between these two last, and stooping from the hindmost row of figures, is a musician, a Levite, who discourses with them on the subject in hand. Another figure of the hinder row is pouring out wine for the use of the elders. The fifth Rabbi holds a small vessel of this wine in his hand, and suspends his act of drinking to observe the Holy Family. A sixth leans forward over the back of the bench for the same purpose; a seventh succeeds, whose figure completes the semi-circle. All these personages are painted with the utmost variety of character and vigour of execution; every detail has been attended to, and yet rightfully subordinated to a whole. Behind is a group of musicians contem-

plating, according to their various temperaments, the action before them. One of these is an extremely beautiful youth, and their dresses have been arranged with great skill, to form a delightful mass of colour.

Intensity and luminous depth of colour so characterize this picture that at the very first glance we are struck with these qualities, that alone give novelty and power enough to distinguish it from the generality of works of Art. Mr. Hunt has carefully avoided anything like extravagance in this respect, and we are bound to state that the result is as complete and masterful as it is novel and beautiful. The extreme care that has been given to every detail seems no more than has been warranted by the artist's idea and the requirements of the subject. Of course, in examination of such a work as this, it would be very possible to find faults and errors. No man is infallible or omnipotent; but, with the reservation of a few minor points, some of which are but matters of taste, and idiosyncratic in themselves, we must felicitate Mr. Hunt upon his success, which is honourable to him on account of the novelty of his system of Art. He has proved the soundness of this by his own achievement, and, attempting a great thing, has done it grandly.

THE ARUNDEL SOCIETY'S PUBLICATIONS.

THE issue by this Society to its subscribers of the year 1858 is even superior in interest to those preceding. Four well-executed woodcuts from Giotto's frescoes in the Arena Chapel, Padua, carry on the series already commenced. These consist of 'Christ before Caiaphas,' 'The Flagellation,' 'Christ bearing the Cross,' and 'The Crucifixion.' They are engraved by Messrs. Dalziel, after drawings by Mr. W. O. Williams. The first, numbered 31, is one of the most characteristic of Giotto's works. His grand power of design is well displayed, and the woodcut renders faithfully the melancholy dignity of the Saviour's face, as he stands before the priest and turns appealingly to the officer who smote him. The second is scarcely less dramatic in design; the tormentors pluck the hair and beard of Christ. This work is remarkable for fine composition in a group of priests. The natural pathos of the great artist is shown in the third subject, where we have the Virgin rudely repulsed by one of the soldiery, her face full of human grief. The group of soldiers parting the raiment in 'The Crucifixion,' for variety, character, and incident, may be compared with the work of any artist whatever. To apologize for the archaisms of execution in these marvellous designs would be an impertinence when the deep-hearted power of Giotto burns in every line.

A pamphlet, by Mr. A. H. Layard, accompanies a chromo-lithograph from Bernardino Pinturicchio's fresco of 'The Nativity,' in the Collegiate Church of Santa Maria Maggiore at Spello. Mr. Layard succinctly relates the history of this comparatively little known painter's life, and vindicates him from the contempt of Vasari, who was always unfavourable to the Umbrian School. But for the artist the best vindication will be found in the outlines of two heads, published by the Society, from the picture before named. These have been engraved by Signor Bartoccini, from tracings of the original painting; and the sweetness and tenderness of that of 'An Angel,' who kneels at the head of the Infant Saviour, are in the purest style of the very best time of Early Italian painting. Perfect in drawing, and most nobly lovely in expression, this head is devoid of the conventionality that are long prevailed over the Art of the fifteenth century. It was in perfect bloom at this time, and the individuality of each painter manifested itself in independent thought. The perfection and purity of the drawing show that the artist was free of the archaic trammels besetting the earlier, though not inferior, masters; and as far as this quality goes such works have never been surpassed. Composition and colour came in with the next generation; but too often delicate beauty paid the penalty of that advance. No one can look at this exquisite head, and not admit the grace and tenderness of the artist's thought. Its spiritual beauty is finely com-

trasted with the merely human, but still noble head of 'A Shepherd Worshipping,' produced by the same process and the same hand as the last. Mr. V. Brooks has rendered a chromo-lithograph of the entire picture, from a water-colour drawing by Signor Mariannucci. The result seems to have suffered a little by this unavoidably double translation. The group of angels singing in the sky was produced in a previous issue by the Society, and is one of the most exquisite of the many fine examples of such subjects that remain amongst the works of the early masters. We trust that ere long an outline of the principal head to this fresco will appear,—it is that of the Virgin. Such studies of the Virgin's head are of unusual interest, because they may be taken as representative types of the idiosyncrasy of each artist, and to mark the progress of the art as a whole,—matters which are evidently best studied from the efforts of many men at diverse periods to express a common idea. A series of heads of the Virgin from the time of Giotto to that of Giulio Romano would be worth volumes of criticism. Could not the Arundel Society help us to this?

Luini's 'Burial of St. Catherine,' in the Brera at Milan, is reproduced with considerable success by Mr. Ludwig Gruner, in chromo-lithograph, from a water-colour drawing by Signor Bignoli. The influence of Da Vinci's manner upon his greatest pupil's style is very observable in this work, and a comparison with Pinturicchio's picture may be instituted with advantage by the student. The forms have become less delicate but more bold, the draperies fuller and rounder, the colouring richer and better massed, and the composition infinitely more scientific. It is well worth while to notice the treatment of the hair in both pictures: in the former this runs in waves of long masses, in the latter a peculiar soft massing of curls, brushed out and fine, marks the school of Milan. The expressions, moreover, are totally distinct, and in keeping with the predominating fullness of the forms. A large outline of the heads of the Saint and of an angel who supports her shoulders, is appended to this chromo-lithograph, and here the artist's idiosyncratic treatment is discernible in the liney, precise, and rather academic forms given to the features when dealing with an imaginative theme. The head of the Saint is perfectly distinct in style from this, and so very human and vital in character, that we may be sure we are looking at a portrait of some long dead Italian girl. The picture itself represents the dead Saint borne over her tomb by three angels, one at the head, one bearing up the body, and the third sustaining the feet. Thus supported, St. Catherine lies straight and rigidly across the picture, her arms folded upon her breast, enwrapped in a red mantle from shoulder to heel, with an inner tunic of blue. The face is comely still, and smiling in death, her dark-gold hair heaped along the body, and a few tangles hanging loose below the angel's arm. Admirable is the variety of design in the figures of the angels; their actions are appropriately contrasted, and are all elegant to the highest degree. The tomb itself is the only blot on this wonderful work.

Dante's lovers will rejoice to obtain the coloured lithographic fac-simile of the portrait discovered in 1841, by S. Kirkup, Esq., in the Bargello, Florence, which is amongst the Arundel Society's publications of this year. The extreme beauty and delicacy of the features are utterly distinct from the somewhat harsh and grim renderings of the poet's face generally received. A feminine tenderness is here that was absorbed in after years of troubled life. Fortunate was the thought of Mr. Kirkup to make the tracing which has preserved this treasure to us, ere the ruinous "restoration" had again almost obliterated that which even time had spared.

Inestimable is the service the Arundel Society is rendering to Art by the publication of such works as these. The originals of many are rapidly disappearing before damp, brutal mischief, and the "restorer,"—and before another generation has gone by it would have been too late to save some that have already been reproduced by these means. We ought to add, that Pinturicchio's 'Nativity' is the second of the three pictures at Spello; the third, 'Christ Disputing with the Doctors,' has been

already issued; the first, 'The Annunciation,' will appear at a future time.

FINE-ART GOSSIP.—The Royal Academy has voted the sum of fifty pounds in aid of the Female School of Art in Gower Street. This act is not only valuable to the Gower Street Institution on account of its generosity, but also on account of its example. Government has withdrawn from this School its small grant in aid. The School must therefore, for the present, work on its own resources, or not at all. Among the prompt and munificent friends of a very useful institution we are glad to mark the Members of the Royal Academy.

At a recent meeting of the Liverpool Academy, Mr. W. H. Fisk was elected an Honorary Associate.

Mr. Gambart has become the purchaser of Mr. Holman Hunt's 'Finding of the Saviour in the Temple,' which is to be engraved. In the same hands, and also to be engraved, is Mr. Millais's 'Black Brunswick,' that artist's contribution to the forthcoming Royal Academy Exhibition.

Mr. Cousens has resigned the commission to engrave Winterhalter's portrait of Her Majesty, his share of the joint undertaking with Mr. Bellin, to which we referred recently, and the task will be executed by Mr. Simmonds.

At the sale of the late Mr. Houldsworth's pictures in Glasgow, last week, a further instance of the high prices now obtained for modern works of Art is to be remarked.—Mr. Faed's 'Sunday in the Backwoods' (R. A. '59), fetched 1,810*l.* (Gambart).—The same artist's 'Lady of Shalott,' 120*l.* 15*s.* (Flatow).—MacIise's 'Sleeping Beauty,' sold to the last-named purchaser for 900*l.*—W. Linnell's 'Leith Hill, Surrey,' 560*l.*—'Eastward ho!' and 'Home again,' by H. O'Neill, together brought 1,857*l.* 8*s.* (Brown).—Sir E. Landseer's 'Uncle Tom and Wife for Sale' (R. A. '57), 800*l.* 10*s.* (Wallis).—'Interior of the Duomo, Milan,' by David Roberts, 1,010*l.* (Agnew).—'Covenanters Preaching,' by G. Harvey, 320*l.* (Agnew).—Stanfield's 'Port na Spania' (R. A. '57), 1,300*l.* (Agnew).

A series of photographs, by Messrs. Lock and Whitfield, "from Original Sketches in the Holy Land and Syria, by Conway Shipley, Esq.," judging by the number which lie before us, appear to have no merit beyond that of the localities. Photographs direct from Nature have transcendent interest of their own; but photographs from landscape drawings are inevitably subject to the disadvantages of both processes, and combine the inaccuracies of the artist with the compelled shortcomings of the photographer. We should have thought Mr. Frith's similar series would have completely forestalled such a work as this.

"Of the Fine Arts," writes our Neapolitan Correspondent, "I have to notice that, in the Villa Reale, workmen are busy in constructing a fountain and a pedestal, on which is to be placed the colossal statue of Giambattista Vico, by H.R.H. the Count of Syracuse. It will probably be put up in the month of June, and I shall reserve any remarks upon it till that time. It is nearly finished, but the last touches will be given by the Count after it has been situated. Round the base are to be placed the names of Neapolitans who have been distinguished in science and literature; but, as many of these have been under the ban (honour be to them!) of this benighted Government, it is apprehended that much opposition will be made by the police authorities. As you will readily understand, the Neapolitan Government, not content with harrying men of intellect during their mortal lives, pursues them even beyond the grave. His Royal Highness is engaged also in making a small statue of Omphale, for a Russian Royal Princess. The Government, which has done so much for public morals, by shutting up the Venus Callipygo and other similar indecent characters, has, I am told, directed its wise and paternal attention to the state of the pictures in the Galleries of the Royal Palace at Capo di Monte. Every pupil in the Royal Academy, as you may be aware, or perhaps every one who gains a prize, paints a picture which is

shelved in this palace, and, as you will be prepared to believe, a vast deal of rubbish is collected there. Many of the figures in these paintings have, it is said, been voted to be too suggestive, and the brush has been, or is to be, employed in covering them up. Roman dames may, therefore, probably shortly appear in the rather masculine attire of white 'chokers,' and Roman senators in trousers:—why not, if our Ballerini appear in blue tights?"

MUSIC AND THE DRAMA

MUSICAL UNION.—Becker (Violinist) and Halle are engaged for the SECOND MATINEE, TUESDAY, May 1. Members are informed that no more Nominations can be received, as all the Tickets are issued for the present Season. Those who have not received Tickets are requested to send their Address to the Director, J. ELLA, 30, Harley Street.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. Costa.—FRIDAY NEXT, April 27th. Subscription Concert: HANDEL'S ISRAEL IN EGYPT. Principal Vocalists: Miss Parpa, Miss F. Rowland, Madame Sainton-Doby; Mr. Sims Reeves, Mr. Santley, and Signor Belletti. Tickets, 2s. 6d. and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall. Commence at Eight o'clock.

SIGNOR G. CAMPANELLA'S ANNUAL MORNING CONCERT will take place at his Residence, 13, Clifton Gardens, Maida Hill, on FRIDAY, April 27, at Half-past Two precisely, when he will be assisted by the following eminent Artists:—Vocalists: Madame Catherine Hayes, Madame Rieder, Madame Erelino Garcia, Signor Belletti, and Mr. Henry Haigh; Violoncello, Signor Penco;—Harp, Mr. Twist;—Harmonium, Mr. Louis Engel;—Piano, Signor Bianchi.—Conductors: Signori Campana, Silotti, and Fossi.—Single Tickets, One Guinea; Family Tickets, Three Guineas. To be had only at 13, Clifton Gardens, Maida Hill.

MIDLE ELVIRA BEHRENS'S EVENING CONCERT, under the immediate Patronage of Her Excellency the Countess Bernstorff, Her Excellency the Countess de Apponyi, and Her Excellency the Countess Platen, will take place at the Queen's Concert Rooms, Hanover Square, on WEDNESDAY, May 2.—Artists: Madame Rieder, Midle Elvira Behrens, Herr Eberichschütz, Herr Ernst Pauer, Herr Wilhelm Ganz, Herr Becker, Herr C. Oberthur, Herr Daubert.—Reserved Seats, 10s. 6d.; Family Tickets, admitting three, One Guinea; Unreserved Seats, 2s. 6d. to be had at Midle Behrens's residence, 14, Blenheim Road, St. John's Wood; of the Principal West-end Music-sellers, and of Messrs. Keith & Prowse, Chesham, City.

NEW PUBLICATIONS. ENGLISH VOCAL MUSIC.

PERHAPS the next popular song-writer after Messrs. Balfe and Wallace, with whose effusions we have been lately dealing, is Mr. Hullah. He always chooses refined and thoughtful words to set (sometimes, as we have before said, overshooting the mark in selecting words too thoughtful); but he surpasses all his contemporaries in *reading* them with a thorough intelligence. He has here set 'Turn, Fortune, turn thy wheel,' from 'The Idylls of the King' (Addison & Co.); and though not one of his best efforts, being in some places a little strained, it is still a good song. Having coupled his name with that of Mr. Balfe, we may announce that the latter fertile composer has added to his five-hundred-long catalogue of ballads 'Farewell, dear home,' and 'The Rose on the Heath' (Cramer & Co.).

'Wind of the Western Sea,' by Harold Thomas (Ollivier & Co.), deserves a good place among English songs. The words, by our Laureate—one of his most delicious lyrics—are treated with great grace; a little more elaborately than suits our humour; but this may be a case of individual preference. There can be no dissent as to the grace and musical skill of the composition.

It is long since we have seen a more sterling Duett than 'The Return of May,' by J. Zengheer Hermann (Wessel & Co.). This is a dainty pastoral for two female voices. The parts are arranged with great, yet not too great ingenuity:—"the colour of the hawthorn bloom" is on the entire composition. It is good, fresh music. Two part-songs, 'The Lily of the Vale,' and 'The Maid and the Bird,' by Karl Koch (same publishers), are fair specimens of the German style. They are slight, however, rather than scientific.

Some Songs by Mr. Hutton, 'The Maid I love hath many a grace,' 'The Lass of Watertown,' 'It was fifty years ago,' 'The Bird of Song' (Boosey & Sons), and 'The Enchantress' (Addison & Co.), remind us of a fourth English composer, who has only just missed rising to the highest of our countrymen. The second of those here mentioned, to words by Mr. Capern, the Bideford Postman, is a true ballad, with "the wood note wild" of the country in its tune. The last is the most ambitious: a declamatory and expressive song, written, as the title-page tells us, for the queen of declamation and expression, Madame Viardot.—Mr. Allen has set Prof. Long-

fellow's Carillon, 'In the Ancient Town of Bruges' (Lonsdale), ingeniously and musically. It is the best song from his hand that we have seen.—'One passed by,' by Virginia Gabriel (Hale, Cheltenham), marks an advance in composition made by one of our most individual amateurs. There is great tenderness in the leading musical phrase; the song lies well for a mezzo-soprano voice.

For 'The Bird and the Blossom,' Duett, by Bianchi Taylor, and 'Come in, and shut the Door,' words by J. P. K., music by J. G. Callcott (Cramer & Co.),—'The River,' by H. T. Leftwich, composer of the favourite song of 'The Fountain' (Clinton & Co.),—and 'Love and Fear,' by Alice Mary Smith, (an amateur?), (Leader & Cook),—'Hail the Sunshine, warm and lovely,' by D. K. (Boosey & Sons),—'The Spring of Life,' and 'When the moonbeams sleep,' by W. Hutchinson, Esq. (Hale, Cheltenham),—'If I were a voice,' by F. Spera (Jeffreys),—the above transcript of their titles must suffice.—'Young Randal,' by Lady John Scott (Lonsdale), is another proof that the authoress of the popular 'Annie Laurie' knows how to make Scotch tunes. But as this is a melody of merely two phrases (the first, second, and fourth lines of the quatrain being identical), a perpetual occurrence in Irish and Scotch tunes, the other or third line should have been better studied, and not have contained the same bar repeated three times.—'Song of the Survivor,' 'Still waters run deepest,' 'Love's Messenger' (Addison & Co.), all three of more ambitious order than the above, are signed Francesco Berger. This gentleman always writes elegantly. The first of these is somewhat larger in style than most of his songs; the third is a light Rondo in triple tempo, composed for Madame Hayes.—'Alone,' composed by A. M. Storch (Ewer & Co.), is the first of three songs in the overlaid German style, where a heavy accompaniment (no matter how devoid of idea) is to make amends for a still greater want of interest in the lean cantilena. No one need desire to see Nos. 2 and 3 of this set.

The Volunteer Movement, of course, has called out our minstrels as well as our men. *Davidson's Musical Treasury* has turned out a new edition of Dr. Boyce's 'Hearts of Oak,' with a harmonized chorus,—and 'Our rifles are ready,' set by Mr. Macfarren more grimly and crudely than befits a tune meant to be chorused by him in the *shako*, and the two in *knickerbockers*, and the other pair in tunics and overalls, not to speak of the eighteen garish figures which make the title-page resemble "Military fashions for the month." But a third ditty, intending "to provoke to arms," is still more curious, having associations more closely connected with Bacchus than with Bellona. The music is anonymous; the rhyme, by Mr. Tupper, starts with "Englishmen, up!"—a start not given out spiritedly without suggesting more of the bottle than of the battle.

M. Meyerbeer's 'Dinorah,' carefully stereotyped, with the Italian translation and sung recitatives arranged for Covent Garden, and the English text, which implies that the connecting links of the story shall be spoken, by Mr. Henry F. Chorley, is now in progress of publication in monthly parts by Messrs. Boosey & Sons. The type (size of page considered) is meritoriously neat and clear.

CONCERTS OF THE WEEK.—A very good concert (with orchestra) was given for the benefit of *Herr Scheurmann* yesterday week. He was assisted, among other artists, by Madame Hayes, Midle Parepa, Miss Susanna Cole (whose young voice is extremely pleasing), Madame Rüdersdorff (who sang with good declamation the great air from Gluck's 'Alceste' to German words), Messrs. Wilbye Cooper and Santley, and the members of *The Vocal Association*.—There was good instrumental music, too; and one real curiosity,—a Concerto for four pianos, with orchestra, by Bach,—played from manuscript by Herren Pauer, Ganz, Silas, and Ries.—The ideas, of course, are distinct and vigorous in this elaborate work. Some of the combinations are happy, as in certain chain-passages where the trill forms a conspicuous feature,—again, in the opening to the second movement, or interlude, a *Largo*, where the contrasts are bold and fine,—but the lovers of Bach will not forgive us for say-

ing that the effect in no respect represented the amount of materials assembled.—No blind listener could have guessed at the number of hands engaged; and in Bach's music (except the players break out into rival improvisations over a *cadenza*, which was not here attempted) they must exhibit their author by subduing that individuality which gives a charm to expression in more modern and less strictly-written music. Perhaps with a smaller orchestra, in a smaller locality, the ear might be more alive to the antiphonies, pauses, concerted efforts, which writing for eight hands makes possible;—perhaps, however, in all such complications the eye finds more pleasure than the ear. To be told of a piece in sixteen real parts for voices (or as here for four pianofortes) has a grand sound, with awe and authority in it. A multitude of orchestras, or an union of four organs (such as was possible in the Church of St. Antony, of Padua), strike terror into the imagination; but (under our breath and with no irreverence) let us state, we have rarely, if ever, found the real result commensurate with the labour. At least, such is our impression of the *Concerto* in question, which was very neatly played; and, moreover, on instruments four times as powerful as any clavier which existed in the days of the brave and noble experimentalist—the *Cantor* of Leipzig.—There was a good concert of the *Amateur Society* on Monday.—On Wednesday there was a meeting at St. Martin's Hall. The attractive composition of Mr. Hullah's programme has been recognized. Signor Rossini's 'Stabat' lives as the noblest modern work of sacred music (its own style respected). We could not hear it often; but, from time to time, it is a real treat, and none the less so because it brings out singers; though throughout scored with experience, force, brightness, and contrast. The *solos* were well executed at St. Martin's Hall, by Misses Parepa and Palmer, Messrs. Wilbye Cooper and Santley.—The *soprano* proves to be something like the right lady "arrived at the right time." Her voice has gained power and richness;—or such gain may merely result from the influence of prosperity, that well-known nourisher and cosmetic. She is a skilled and steady musician, and has the range of many languages. Something of poetical feeling,—that "last, best gift of Heaven,"—and some little technical finish are here and there wanting; but of her value as an acquisition there can be no doubt. Miss Palmer, too, sang her share in the duett, and her arduous *solo*, exceedingly well.—Mr. Santley, his music almost as well as possible; though the chorus, in the very difficult 'Eia mater,' almost betrayed him.—Mr. Macfarren's 'May-Day,' as a second part after this first one, was very welcome. It is a charming, clever *cantata*, and every English hearer or writer must be glad to think that its success has gone far to rid its maker of the grim and exotic fancies which Germanized so many of his earlier efforts without making them German. Miss Fanny Rowland, a meritorious artist, who does most things well, because she aspires with a prudent knowledge of her powers, sang the *solo* "with a burthen."

Besides the above, there have been many concerts this week, great and small,—those of *Mr. Aguilar*, *Dr. Wyde*, *Mr. Ella*; and, on Wednesday last, a *Conversazione of the Vocal Association*. In brief, there is no sort of appetite which, at the time present, can lack food to content it in London.

THE ITALIAN OPERAS.—We must speak of the revival of 'Fidelio,' at Covent Garden, with its new cast, next week. Also, of the 'Otello,' as presented by Madame Borghi-Mamo and Signor Mongini at *Her Majesty's Theatre*.—Four performances of 'Dinorah' have established M. Faure in public favour. He has something to learn *in transitu* from the French to the Italian school; but he is too accomplished a musician not to learn it. The next opera at Covent Garden, we understand, will be 'Fra Diavolo,' with Madame Miolan-Carvalho as *Zerlina*.—At *Her Majesty's Theatre*, a furious performance of 'Il Trovatore,' loud enough to be heard at the Tower, has introduced Madame Borghi-Mamo in the character of *Azuena*; of which she was the first representative on this side of the Alps. Though there were here

and there more energy and feeling than in 'La Favorita,' we cannot unsay a word of our last week's criticism. Her voice is impaired; mostly tremulous:—often out of tune (by the way, for *tune*, "time" was misprinted last week, p. 615). Her execution is thoroughly defective. She comes as a singer at a long interval after Mesdames Viardot, Alboni, and Nantier-Didié, and such pleasure as she gave seemed to us merely because her performance was a shade less frantic than that of Mdle. Tietjens or Signor Giuglini, who seemed to be in duel which could out-shout the other. The German lady, however superbly gifted by Nature, is a few steps further on the wrong track than she was last year:—her singing is more audacious, her execution less complete,—and the middle tones of her noble voice are giving way.—Mdle. Piccolomini appeared on Wednesday.

MUSICAL AND DRAMATIC GOSSIP.—Every conceivable kind of musical artist seems bent on spending this season in London. Herr Schneider, who bade fair some years since to become one of the best modern German tenors (as readers may recollect), has been here.—Mdle. Jenny Meyer has come again,—let us hope, with an enlarged repertory.—Madame Schumann advertises another visit.—Herr Lubeck, whose speciality is the piano-forte, has played *Il Cavaliere*.—Angelo Mariani announces "intentions" of settling in England—his art being for the moment in a moribund state throughout Piedmont. Should this be so, it is not Victor Emmanuel, conjointly with the Emperor of the French, who has killed it so much as *Il Maestro Verdi*.

The date of the Mendelssohn Concert at Sydenham is not the 2nd, but the 4th of May.

A musical *Conversazione* was given by the *Vocal Association*, at the St. James's Hall, on Wednesday.

Mr. Macfarren is understood to be engaged on an opera, of which the subject is 'Robin Hood.'—The new opera by Mr. Wallace, which, we happen to know, was commenced some dozen years since, is on Dr. Meinhold's story of 'The Amber Witch.'

Opera in English is everywhere:—"down East," at the New Pavilion Theatre, 'Cinderella' is advertised, with Miss R. Isaacs, Miss Thirlwall, Mr. Parkinson (for tenor), and others.—The opera at Drury Lane has closed.

The third performance of 'Iphigenia in Tauris,' at Manchester, took place on the 11th, with even more spirit than the two preceding ones. Four thousand persons were present. On the previous evening the same opera had been given at Leeds, concert-wise, under the conductorship of M. C. Halle. The performance, though less brilliantly successful than the Manchester ones have been, excited great interest, and it is said will possibly be repeated.

Doncaster is to have a huge new organ in its parish-church: an instrument on the largest scale, by M. Schulze (query, Merklin & Schulze?) having arrived from the Continent for the purpose of being forthwith erected there. It contains ninety-four stops, *sic* rows of keys (after the fashion of the old French organs), and a pedal-board, rich particularly and powerful in the quality of its pipes.

The week's news from France is not remarkable.—The "new pitch," as "settled by act of parliament," is to walk into the orchestra of the *Grand Opéra*, on the evening when the *Signore Marchisio* appear in 'Semiramide.'—M. Gounod's 'Faust' has been played both at Strasbourg and Rouen, with great success.—"Mansour, an Egyptian pianist" (to quote the *Gazette Musicale*), is to give his concert on the 28th.

The Americans appear steadfast to beginning the musical life of their country at the end of the art:—*Tasso*, a "Poème Symphonique," by Dr. Liszt, was performed at a late Philharmonic Concert in New York. The writer in the *Musical Review* and *Gazette* describes the impression produced on himself and the public as "decidedly favourable. No doubt," he continues, "the middle part of this piece is well defined and beautifully rendered. The *finale* appeared to us brassy and empty; even the treatment was not as it ought to be. However, we shall hear it again, and then give a more detailed criticism. As to the usual reproach of being incomprehensible music,

we do not understand how any musician of modern education can utter it. There is nothing incomprehensible in this music; on the contrary, some parts are rather too clear."—The above is somewhat mysterious.

The *Liguria Artistica*, a Genoese journal, states that Miss Annetta Albore (whom Report describes as English by birth) has succeeded at the *Teatro Andrea Doria* in 'Rigoletto.'

Old Madame Haitzinger—fifty years on the German stage—has just been holding a sort of theatrical "golden wedding" at Vienna, and has received every sort of gratifying compliment and professional ovation from princes, public and artists.

A subscription is on foot for the benefit of Madame Jullien, and a concert will also be given in Paris in aid of her circumstances, which are very narrow.—There is absolutely a proposal, in our journals, to offer a testimonial to Mdle. Piccolomini on her approaching departure from the opera-stage.—On what grounds? Few ladies during their intercourse with the operatic public have sustained themselves on more slender and empirical musical means than this singer. Her gains, it is said, have been ample. She is about, we hear with pleasure, to vanish into happy and honourable private life. But a testimonial to one who has merely been accepted as singer by the sufferance of unmusical credulity!

There are to be French plays again this spring at the St. James's Theatre.

The papers of last week announced the death of Madame Sala. It is long since this lady retired from the musical profession, in consequence of failing health—betwixt thirty and forty years ago, during a winter season, she and Madame Feron Glosop were rival *Madanases* at Drury Lane and Covent Garden Theatres.

Possibly the notices of Herr Böhrner, by an enthusiastic German friend of his, which were published in the *Athenæum* a few springs ago, are not forgotten. They originated in the revival of an old question, as to whether he had or had not, been pillaged by Weber; and the result of comparison went to suggest, that both composers might have worked up scraps of national airs into their works, and that thus the procedure was not piratical, but coincident. "Weber" (said Mendelssohn, in his racy, pleasant English) "always could find *flattering* tunes"—the speech in nowise intending to stigmatize Weber as a prowler on others' domains; since "to find" is also "to invent."—Well—the two men are both dead; Böhrner died only the other day—and sadly, so far as we can make out: the sadness of his death partly chargeable on his utterly impracticable nature.—He wrote fluently; he was a good organist and pianist; but it seemed as if the constraints of social obligation were impossible to him. Those who will make a law for themselves, must be strong enough by themselves to keep their own law. This was not quite Böhrner's case. He wandered about in Germany in a strange, savage way, under the unkempt aspect of a persecuted genius—he would do nothing like other people—he suffered, it is to be feared, strange privation, redeemed (as this journal has shown) by the ministrations of those whom he managed to inspire with confidence—and now the fever, and the disappointment, and the sense of wrong, are over!—His is one of the life-stories which make thoughtful persons melancholy.

MISCELLANEA

Asia Minor.—In the *Athenæum* for March 10, p. 344, you gave a review of the second volume (having on a former occasion noticed the first volume) of an 'Account of Asia Minor,' by Mons. P. de Tchihatcheff, which, no doubt, was well deserving of encomium. Allow me, however, to make a small comment on some of your observations, wherein you say, "The second volume, now before us, is devoted to the subjects of Climatology and Zoology. The remaining four will be occupied by the Botany, Geology, Archeology, Statistics, Political History and Present Condition of the country. It is needless to say how meagre has hitherto been our reliable information on all these departments of knowledge, with reference to the

remarkable tract of country included in the term Asia Minor. We have, indeed, some partial accounts of its character, but in general the information has been scattered, and in every phase incomplete. There is one point on which the present author is peculiarly qualified to illustrate its early history, and that is, his extensive acquaintance with the ancient classic writers, both Greek and Roman," &c. Without the slightest intention of detracting from M. Tchihatcheff's merits in any of the above particulars, I cannot refrain from drawing attention to a few observations upon his (then) intended work, written in 1847 or 1848 by my late son, Hugh Edwin Strickland, and sent by him to the *London and Edinburgh Philosophical Magazine*. It is printed in full in his Memoir by Sir W. Jardine (published by Van Voorst in 1858), from which I extract the following passages (see part 2, p. 26):—"In the last number of the *Journal of the Geological Society*, part 2, p. 74, is a letter from M. Von Tchihatcheff, extracted from Leonhard and Bronn's *Neues Jahrbuch*, 1847. I rejoice to find from it that this gentleman is about to undertake a systematic geological survey of Asia Minor. Our knowledge of the geology of Asia Minor is, in truth, comparatively limited, and we may therefore look for results of the highest value from M. Tchihatcheff's researches. But although much remains to be done by the geologist in Asia Minor, yet we are not so wholly without information on this subject as might be inferred from M. Tchihatcheff's silence as to the labours of others. In 1836 Mr. W. J. Hamilton and myself proved that the formation was Silurian; and in a paper by myself in the *Transactions of the Geological Society*, vol. 5, p. 385, 'On the Geology of the Thracian Bosphorus,' the district between the Sea of Marmora and the Euxine is described in some detail. The vicinity of Smyrna was geologically explored by Mr. Hamilton and myself during the winter of 1835-36, and the results given in my memoir on that district (*Geological Transactions*, vol. 5, p. 393)..... a joint memoir which we published (*Geological Transactions*, vol. 6, p. 1), 'On the Geology of the Western Part of Asia Minor,' in which we described the southern shores of the Sea of Marmora, the valleys of the Maustus, the Rhyndacus, the Hermus, the Cayster, and the Meander, &c. Also giving coloured maps and sections of the volcanic phenomena of the Catacaumene. After my return to England Mr. Hamilton penetrated to Armenia, and returned through Asia Minor to Smyrna, keeping careful notes of all the geological phenomena which came in his way, which he has embodied in his work entitled 'Researches in Asia Minor, Pontus, and Armenia, with some Account of their Antiquities and Geology.'..... The geological survey of the neighbourhood of Smyrna was extended westward along both shores of the gulf, and over the peninsula of Karabourn by Lieut. Spratt, and the fossils which he collected have been described by Prof. E. Forbes (*Journal of the Geological Society*, vol. 1. p. 156). And, lastly, Dr. Daubeny, in his work on volcanoes, just published, has devoted an entire chapter to the volcanic phenomena of Asia Minor. I trust that I have now shown that the geology of Asia Minor is not so completely untrodden a field as M. Tchihatcheff's letter would seem to imply; and having thus briefly vindicated the labours of others, I shall look forward with lively interest to the valuable additions to our knowledge which we may expect from that traveller's researches."—That pleasure my son's premature death prevented his enjoying; and it is, therefore, now only left to me to request your insertion of the above abridgment of his remarks upon the subject.

H. E. STRICKLAND.

Apperley Court, near Tewkesbury, Gloucestershire.

TO CORRESPONDENTS.—E. E.—C. C. G.—S. F.—W. H.—C.—H. W.—K. R. H. M.—R. A. S.—S. S.—W. H.—E. T.—received.

* * * The Metropolitan Board of Works have directed that in future the Street in which the ATHENÆUM Office is situated shall be called Wellington Street (instead of Wellington Street North), and that the number of our Office shall be 20. Correspondents are therefore requested to address all letters, whether to Editor or Publisher, 20, Wellington Street, Strand, W.C.

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COMPETITIVE EXAMINATIONS.—The Schoolmaster all Abroad.

DOMESTIC ECONOMY.—Cooks at College—Bits of Garden—Good Water.

DRIFT.

ETYMOLOGY.—Twisted Words.

FARMING.—English Mutton—Pork—Our Eye-witness in Baker-street (the Christmas Cattle Show).

FOREIGN LIFE.—Moloch's Chapel-of-Ease—An Unholy Brotherhood—War Paint and Medicine-Bags—Curley-Headed France—The Demon of Homburg.

INDUSTRY.—House-top Telegraphs—The Happy Fishing Grounds (Oyster Catching)—How to Make Money—Another Whistable Trade (Professional Divers)—Inventors and Inventions—Wise Saws and Modern Instances (Saw Mills at Gloucester)—Committed to Newgate-street (Newgate Market)—Ceres at Dockhead (New Bread Manufacture).

ITALY.—The Real Horrors of War—Paris on Rome—Italian Distrust—The Pope in Account—Phases of Papal Faith.

JOURNALISM.—The Foo Choo Daily News—The Tattlesnivele Bleater.

LAW.—Economy in Sheep Skin—Very Common Law: 1. Infancy. 2. Courtship and Marriage. 3. Master and Servant. 4. Shopping.

LOCOMOTION.—My Railway Collision—Cab!

MANNERS.—Since this Old Cap was New—My Boys—My Girls—Was it a Dream?—Sindbad come True—Concerning Cravats—Woman in France—Whistology.

MENTAL PHENOMENA.—A Physician's Dreams (two articles)—Without a Name.

MEDICAL PRACTICE.—Pulling Through—Good Samaritans (the Samaritan Hospital)—The Breath of Life—Bedside Experiments (Nursing)—Paying the Doctor.

METEOROLOGY.—Glass Points to Stormy (Historical Storms).

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1858:—

	Policies Issued.	Sum Assured.	New Premiums.
1859 ..	725	£250,457	£15,354
1858 ..	483	£203,670	£13,373
Increase ..	242	£46,787	£1,981

The Society offers the following Advantages:
The LOWEST rates of Premium on the MUTUAL SYSTEM.
THE WHOLE OF THE PROFITS divided amongst the
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Reversionary Bonuses have been added to Policies to
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30 ..	9 15 1	9 6 3
40 ..	11 11 0	11 11 0
50 ..	14 6 10	13 13 10
60 ..	18 4 6	17 8 0
70 ..	24 17 0	23 14 0

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The first Division of Profits took place in 1835; and subsequent
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THREE MILLIONS AND A HALF,
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